

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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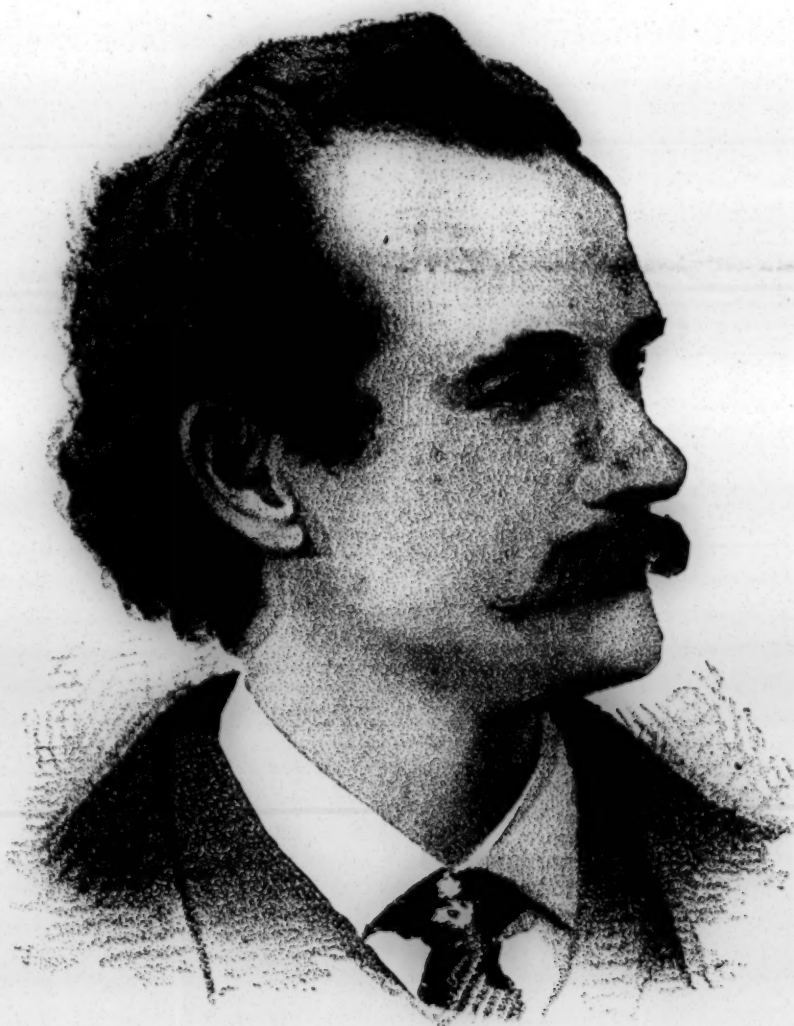
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DRAMA IN THE STATES.

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Philadelphia.

The outlook for the season here is exceptionally good. The reopening of the Arch is named for Monday, Sept. 1, when Mrs. Drew will begin her eighteenth season. A season of first-class attractions of a good character and a constant change of novelties is promised, and from the list of engagements already made, this promise will doubtless be faithfully kept. During the Summer the house has been renovated, repainted and decorated, and will present a bright and cheerful appearance. Mr. Mendum has retained most of the old and popular attaches, and has engaged as scenic artist John B. Moran. John J. Holmes remains, as for the past fourteen years, at the box-office. The first attraction will be the Alice Oates Comic Opera co., embracing Alice Oates, Charles H. Drew, Stanley Felch, Gustavus Hall, Harry Pratt, Amy Gordon and Kate McDowell, and a company of forty musical artists, under management of Sam T. Jack, who will present, for the opening night, Leococq's opera bouffe, *Gioffo-Gioffa*, and during their season The Little Duke, Madame Angot and La Belle Helene. They remain two weeks. On Sept. 15, the Mrs. D. P. Bowers and Charlotte Thompson comb., supported by Edward F. Thorne, W. H. Power and J. C. McCollum, will produce *Court and Stage*. The Tracy Titus Comic Opera co., with thirty-eight artists, will produce *Opera's new opera*, *Buttons*, and then comes in the order named, Mr. and Mrs. W. J. Florence, Stuart Robson and W. H. Crane in *The Comedy of Errors*; the Max Maretzek Grand English Opera co., Maggie Mitchell, Mr. and Mrs. Daniel E. Bandmann, emigrant actors; Mr. and Mrs. McKee Rankin, the F. C. Bangs Dan'l Druce comb., the New York Criterion Comedy co., Joe Murphy, the Irish comedian, the Under the Gaslight comb., Mahn's Fatinitza co., Haverly's Minstrels and the Max Maretzek Grand English Opera co., for a second season.

The South Broad begins its season on Monday with *The Little Duke*. Attractions to follow include a number of bright comic operas, with a revival of *The Sorcerer* and *Pinafore*. Gilbert and Sullivan's new opera will be given early in the Winter. The dramatic attractions embrace Edwin Booth, Joseph Jefferson in *The Rivals* and *Lend Me Five Shillings*; Barney Macauley in *A Messenger from Jarvis Section*; *Sothorn*; the *Weatherby Frolics*, to be followed by a revival of *The Octoroon*, and also Mr. Boucicault's new play, now announced at Booth's Theatre, New York, and John S. Clarke in standard comedy.

The Walnut opened its regular season with Louise Pomeroy, last week, and on Monday night Annie Pixley played in M'iss. The list of Manager Goodwin's future attractions includes Victorien Sardou's *Andre Fortier* from the Boston Theatre. In this drama will appear Mrs. Thomas Barry, C. Leslie Allen, Dan Maginnis, E. J. Buckley, M. M. Price and Rachel Noah. Andre Fortier is booked for two weeks and is likely to hold the stage for four more. Colville's Folly co. in burlesque come next, to be followed by John P. Smith's Tourists in the Pullman Palace Car co. Early in October Krality's *Black Crook* will be given. J. B. Roberts is to be the Hertzog, and the support will be by a company engaged for the production. Rice's *Surprise Party* are booked for November, which will be their second engagement in this city during the Fall. Burlesque will then make room for opera and Emma Abbott will fill a week before Rice's *Evangeline* co. put in an appearance. Kate Claxton is the next attraction booked. John McCullough comes some time in December, and on Jan. 5, continuing four weeks, Captain Grant's *Trip Around the World* is to be given. Fanny Davenport comes in March.

The season at the Chestnut opens Sept. 8, with Rice's *Surprise Party* in Bartley Campbell's West Point. The house will then close a week for repairs, and on the 29th the regular season will begin, with what play is not yet settled. The company will be as follows: J. M. Hardie, leading man; Katherine Rogers, leading lady; George Hoey, Harry Lee, George H. Griffith, Charles Stanley, F. B. Wilson, H. Bartram, Alice Mansfield, Dora Goldswaite, Mrs. Prior, Annabel Dudley, Estelle Clayton, Dora, McConnell, Annie Goslin, Belle Jackson, Annie Davis and Rose Matland. Simon Hassler will lead the orchestra. W. H. Daly will be stage manager. Mr. Gemmill will act occasionally.

The North Broad opened on Tuesday with Marie Aimee in *Gioffo-Gioffa*. Les Cloches de Corneville, Le Petit Duc, Les Brigands, Mme. Favart, La Grande Duchesse and La Jolie Parfumeuse are the other operas announced. Fra Diavolo will be produced on Sept. 1 by the following company: Laura Joyce, Florence Ellis, Elma Dolaro, Hattie Arnold, Eugene Clark, C. F. Lang, Edward Connell, Harry Allen, W. H. Seymour, and strong chorus, with Antonio Rieff as director. Following Fra Diavolo comes *The Little Duke* and *Fatinitza*, recast, with Allen as the Reporter, Connell as the General, Florence Ellis as Lydia, and Laura Joyce as Vladimir. The season is for twenty-six weeks, and a succession of light opera will be given.

What was formerly known as the Museum will hereafter be called the Arch Street Athenaeum, and will open Sept. 1, under the proprietorship of A. F. Stedwell, with W. J. Gilmore as business manager. The house has been refitted and refurnished, and is intended to make it an attractive and unexceptionable family resort, devoted to light comedy and opera. The Adah Richmond Saville Opera troupe, preparatory to the organization of a permanent dramatic and musical company. A juvenile troupe for the production of light operas is already in preparation.

A thorough transformation will be welcomed at the Grand. Manager Kelly proposes making it a strictly first-class theatre, abolishing drinking and smoking, and play-

ing first-class attractions. Among those booked are John A. Stevens, Milton Nobles, Oliver Doud Byron, Frank Frayne, the Revellers, the Hyer Sisters in *Pinafore*, and others.

The Park has been entirely recarpeted, and the orchestra placed under the stage, where sounding boards have also been placed so that though partly screened from view the musicians may yet be heard from. The attractions for the Park begin with the Union Square co. in *The Banker's Daughter*. Abbey's Park Theatre co. will follow, and then J. K. Emmet, after which Lotta, Ada Cavendish and John T. Raymond, beyond whose engagement the date is not made up, although all of the attractions to be produced at the Park Theatres, New York and Boston, are secured.

The American Theatre will be known as the Standard, and will be devoted to sensation and burlesque.

The season at Carnarross' Minstrels opens Sept. 1. Dougherty, Slocum, Hall, Matt Wheeler, Quinn and Carnarross will be the stable and sable attractions. Little is to be looked for from the variety houses.

Newark, N. J.

GRAND OPERA HOUSE.—Monday, Sept. 29, Emma Abbott Opera co. in Paul and Virginia.

NEWARK OPERA HOUSE.—This house is in condition for the season and a good business is anticipated. Harry Miner has rented the house for Sept. 1 and 2, and the Pat Rooney comb. plays those two nights, followed in close succession by Tony Pastor, Barney Macauley, Banker's Daughter, Ada Cavendish, Tony Denier, Charlotte Thompson and Mrs. D. P. Bowers, Fifth Avenue Fatinitza co., Dora Gordon Steele, John T. Ford's Opera co., Haverly's Mastodon and four other minstrel companies.

WALDMAN'S.—Joseph Sefton drew crowded houses with Rip Van Winkle last week. His support was very fair. The stock company for the coming season at this house will be: H. D. Clifton, leading; Robert Brower, heavy; Mark E. Ryder, low comedy; Geo. Conway, old man; George Skelding, utility—a juvenile man is yet to be engaged; Irene Stanley is to be the leading lady; Lizzie Conway soubrette, Carry Chissey old women. Charles Burnham is re-engaged as stage manager, which position he has ably filled for two years. Thomas J. Hindley continues as musical director and will retain the same men in his employ. The orchestra is one of the delightful features of this house. The regular season opens Sept. 1. Alfred Beverly, low comedy man at this theatre last season, goes with the Buffalo Bill party. This week T. W. Henshaw and dramatic co. in *Meg*; or, *A Woman's Devotion*, a dramatization of his own novel, *The Forty-Niners*.

ITEMS.—A person named Smith is giving Pinafore performances under the name of Walter Birch, in some of our suburban towns. It appears to be a family of five, Smith (alias Birch) playing the Admiral, his son Deadeye, one daughter Hebe, another Buttercup, and his youngest "kid" the Midshipmite.—A feeling of cheerfulness and a sense of relief is pervading our city, for it is rumored that a scourge which has been inflicted upon us for the past five years, is about to be removed, and that we shall be free from the annoyance of amateur dramatic associations, for this season at least. Several of the most prominent of the Home Dramatic Association have resigned, and the prospect is that Dr. G. F. Simpson will leave them, which event would virtually end the association. Dr. Simpson is a brother of Clara Jennings, and a gentleman of considerable experience in dramatic matters. He has been stage manager since its organization. He now feels heartily tired of the thankless and arduous work, and as some of his best material has left, he will probably retire himself. In case of the disruption our citizens need not dive into stores and around corners to avoid being bored by "actors" who have "season tickets" to dispose of.—The sale of *THE MIRROR* is increasing each week.

Albany, N. Y.

LELAND OPERA HOUSE.—Hertmann the Only, supported by Mlle. Adette and the Lorella Bros., opened the Fall season 26th. This bright and cheerful theatre has had a thorough dose of paint and elbow-grease during the Summer vacation, and looks more attractive now than ever.

MARTIN HALL.—Sing hey, the good reporter that I am! for I acted "underorders;" accepted "no courtesies from R. M. Hooley;" paid my dollar manfully, in grudgingly, and like a martyr, sat through two mortal hours of Megatherian—is that the word?—wit, and I still live to write you—to the mutual disgust of the bad amateurs here and "Uncle" Hooley. It seems to me unwise for minstrel managers to carry so many people with them, as the San F.'s, with but twenty people, drew quite as large and a much more fashionable audience than the Conglomerates did the evening of 21st and 22d. Even Emerson alone drew better business on his last visit. Billy Emerson, Luke Schoolcraft, Frillman (the basso of the San Francisco Minstrels), and the orchestra supply all that's worth listening to in the entertainment.

ITEMS.—Mr. DuBois is all business, and is anticipating a good season at the Leland. He has some fine attractions booked, and is looking after Mr. Albany's interests with his usual judgment and energy.—*THE MIRROR* is handled here by the local agent of the American News Co., the Albany News Co., No. 512 Broadway; B. Quinn, who makes a specialty of dramatic papers, may be found at 498 Broadway. The circulation of *THE MIRROR* in Albany has just doubled within a month.—Many of Dora Wiley's Albany friends are wishing her "Gluck auf" during her coming season with the Rice *Evangeline* troupe.—The Martin Hall stage is to be enlarged, and Theo. Mosher, the popular agent, has many well-known combinations on his books, Redpath's course of ten entertainments being among the number.—George B. Vansantvoord, the popular flute soloist of Albany, is announced with a concert co. hailing from Boston.—The Dora Gordon Steele party follow Herrmann at the Leland.—Richard says he's "given Haverly points" with his fifty—count 'em—fifty.—The Wilkinsons gave the eternal Uncle Tom's Cabin afternoon and evening of 23d, at Martin Hall, to fair business.—Wm. H. Paddock, of local repute as a reader, has written a libretto for Sullivan's music of *Contrabandista*; Theo. Mosher furnishing, also, an additional song.

Oneida, N. Y.

Owing to the extreme warm weather the season opens somewhat later than usual. At the Devereux Opera House the Lottie and Little Nell comb. is booked for Sept. 5, Mme. Reutz's Minstrels, Vienna Lady Orchestra and Cornet Band for Oct. 8. Nothing booked at Conroy's.

St. Louis.

Aug. 23. The Summer season draws to a close at Uhrig's Cave on Monday evening, when Manager Stewart of the opera co. will receive a benefit. One act each of *Bells of Corneville*, *Pinafore*, and *Gioffo-Gioffa* will be given. The season has been an interesting one, and opened with the Del Vecchio co., which gave *Pinafore* and *Trial by Jury* from the opening in May until the last of June, when the management made an unwise move in starting on a tour to Colorado—the result being disaster. Messrs. Collins and Short then organized a company, and made money during the management, which concluded Aug. 10. During this term the Stewart Opera co. presented *Pinafore*, *Trial by Jury*, *Bells of Corneville* and *Gioffo-Gioffa*. Messrs. Collins and Short stepped down and out just in season, for a week of rains and rainy weather had a disastrous effect on the audiences, Chris Young, the proprietor of the Cave, succeeding them in the management. The fine, warm weather of the past week served to increase the patronage, and he retrieved his losses. On Thursday night he benefited to a big audience, the fashionable West-enders appreciating his efforts during several years past to cater to their amusement.

At Bodeman's the Halcyon co. have given their same old bill, *Pinafore* and *Trial by Jury*, to uniformly large audiences. Tomorrow (Sunday) evening *The Bohemian Girl* is promised. A local amateur will appear in the role of the Count, and as there are several here capable of doing justice to the part and its music, it will undoubtedly be well attended. The management keep the name dark, and expect to make a special feature of it.

The fact is established that, however niggardly St. Louisians may have been in the patronage to the regular theatres, they will attend out-door performances during the Summer in crowds, and next year very extensive schemes will be inaugurated to satisfy this desire, which is no doubt traceable to the German element, which constitutes a very important portion of the population.

The openings already announced at the regular theatres are: Sept. 1, Olympic Theatre, Tony Pastor's great variety comb.; Sept. 8, Grand Opera House, J. K. Emmet in the New Fritz. During September Lina Tattenborn plays an engagement at the Opera House. She will appear in her play of Lina. Pope's opening will be on Sept. 22, when Lawrence Barrett and company will appear in *Hamlet*. Works progressing day and night, not an hour in the twenty-four appearing to be lost. Manager Pope anticipates no obstacle whatever in the way of opening upon the day mentioned. Geo. D. Betts has contracted for the house-bill of the season, and will get out something "recherche," so to speak.

The cry is generally for a lowering of rates of admission, and Mr. Pope has undoubtedly done a wise thing in fixing the prices at \$1, 75, 50 and 25 cents.

In answer to a demand for good sensational dramatics at low rates, Capt. Decker of the Globe Theatre has been giving the matter a trial, and during the past week presented Edward Arnett in his new play, *Faro and its Victims*, and the star and the play were well received. A more than ordinarily good piece of character acting was done by George W. Mitchell of the stock, who was for a long time a prominent member of De Bar's company.

ITEMS.—H. Chapman, an excellent heavy man and useful stage manager and director, is disengaged in this city. His services would be very valuable in many capacities.—J. H. Rennie and wife—Tillie McHenry—have left the Halcyon co. to fill their Fall and Winter engagement. By the way, their little daughter sang "Grandfather's Clock" in St. Louis, about two years ago, before that much-abused composition became popular.

W. H. Stanley interpolates "Nancy Lee" most effectively in *Pinafore*.—Manager John W. Norton is expected home to-morrow with a budget of announcements.—The Theatre Comique will soon open under the management of W. H. Smith, a well-known Eastern manager who controlled the theatre during the Summer.—Two of St. Louis' variety theatre managers of last season, W. H. Mitchell and Jake Escher, are located respectively at Chicago and Cincinnati.—The Olympic and Grand Opera House are both undergoing a process of renovating and beautifying.—A movement is on foot to run light opera at low prices at some suitable establishment during the Winter, where beer and cigars need not be tabooed.—Clara Belden, the young lady who was "in training" to play *Romeo* to Adelaide Neilson's Juliet, is expected here in a few days.—H. H. Bodeman, who has exhibited much enterprise during the short season of opera at his garden, will take a benefit to-morrow (Sunday) evening, the same having been tendered by the orchestra and company.—Arden K. Smith, treasurer of the Opera House last season, will be connected with the business department of Pope's new theatre.

Columbus, O.

Comstock's Opera House, South High street, has been put in excellent order, and will appear new and fresh to its old friends and patrons of the drama who have so often met within its walls to witness the leading attractions for many seasons past. Theodore Comstock, proprietor, has an established reputation in the amusement annals of Columbus, which can not easily be shaken, and it is thought his house will enjoy a successful season in spite of "Col." Morris' new venture at the Grand. As the probability is that neither house will make a fortune this season, Mr. Comstock concluded not to make the extensive improvements he intended. However, the interior of the Opera House has been wonderfully brightened by the aid of paint, upholstery and new scenery, while the arrangement of the electric light apparatus has been remedied and the grand entrance hall beautifully painted and frescoed.

The Grand Opera House, East State street, is the old Athenaeum remodeled, which the public will obtain its first glimpse of 25th. Maggie Mitchell plays the entire week in her old repertoire, not presenting her new play, *The Duchess*, as at first supposed. Being State Fair week, it is likely both houses will be liberally patronized.

Buffalo, N. Y.

The Academy of Music will open its regular Fall season Thursday of this week. Jane Combs will appear with a first-class co. The opening play will be *London Assurance*. Friday evening *School for Scandal* will be presented; for the matinee performance we are to have *Camille*, and for Saturday evening *The Lady of Lyons*. The following week Gilbert's *Engaged* will hold the boards, the principals being Agnes Booth, Mrs. G. H. Gilbert, Annie Chester, Marie Prescott, James Lewis, Sydney Cowell, Jos. Whiting, T. Grattan Riggs, Harry Bond, and William Cullington.

During the past week, Tuesday and Wednesday evenings, Emerson's Minstrels played here. Comp's Circus, also visited us. Mme. Anderson has engaged St. James' Hall for her talking "feet."

Dan Shelby will open his cosy little theatre next week with a double co. of first-class performers. A number of the attaches and stock who were with Mr. Shelby last season have been re-engaged.

Rochester, N. Y.

The season at the Grand Opera House will be inaugurated Tuesday evening, Sept. 9, by Mary Anderson, supported by her own company. She will be followed by McKee Rankin and Kittie Blanchard in *The Danites*; Pat Rooney and co., George Boniface, Frank Mordant and J. H. Rowe in *Queen's Evidence*; the Fifth Avenue Fatinitza troupe; Haverly's Mastodon Minstrels; Our Boarding-House comb., Jane Combs, Charlotte Thompson and Mrs. D. P. Bowers, Josh Hart's Novelty co., Leonard Grover's comb. in *Lispet*, Fanny Davenport, Gorman's Philadelphia Church Choir Pinafore co., Rice's *Evangeline* comb., Gus Phillips in *Augustin Daly's Under the Gaslight*, Uncle Tom's Cabin, F. C. Bangs and Geraldine Maye in *Dan'l Druce, Hooley & Emerson's Minstrels*, Oliver Doud Byron, Gus Williams as Our German Representative, Ada Cavendish, Prof. Herrmann, Vivandiere Brass Band and Vienna Ladies' Orchestra, Patti Concert troupe, Adelaide Neilson, Maretzek English Opera co., Rice's *Surprise Party*, Adah Richmond, Mr. and Mrs. W. J. Florence, John McCullough, Mary Anderson (second engagement), Maggie Mitchell, Richmond and Von Boyle, Big Four Minstrels and others, including all companies playing this way under the control of J. H. Haverly. The orchestra, which was one of the poor features in the old Opera House, has been reorganized, and under the direction of the efficient leader, Prof. Hartel, will no doubt do something nice. Manager Jay Rial, well and favorably known among the profession, evinces a determination to do all in his power for the comfort and pleasure of his patrons.

Corinthian Academy of Music, under the management of Messrs. Benton and Leitchford, will be thrown open for the first time, Sept. 8, at which time Engaged will be presented by the Park Theatre Comedy co., with the original cast. Following this in rapid succession we find Den Thompson, Saville Opera troupe, Milton Nobles, Dora Gordon Steele, Berger Family and Sol Smith Russell, Lina Tattenborn, Haverly's Juvenile Pinafore co., Frederick Paulding, Emma Abbott Opera co., Barney Macauley, Tony Denier's troupe, Salsbury's Troubadours, J. K. Emmet, Criterion Comedy co., Lotta, Emerson's Minstrels, Mattie Vickers, Buffalo Bill, Thayer Concert co., Union Square co., Robson and Crane, Fraser and Foy's Pantomimists, Redpath's Pleiades, Frank Frayne, Alice Oates, Kate Claxton, Lawrence Barrett, Holman Opera co., John T. Raymond, Rice's *Surprise Party*, Standard Opera co., Georgia Minstrels, Aldrich and Parslow, Tracy Titus Opera co., and others.

Louisville, Ky.

Aug. 22. MACAULEY'S.—This popular house opens its season Sept. 8, with Maggie Mitchell as the attraction. All the dates are being rapidly filled.—The following is a partial list of those already booked: Grau's Comic Opera co., Lotta, John T. Raymond, the Salsbury Troubadours, Philadelphia Church Choir Pinafore co., Alice Oates, The Danites, Rice *Evangeline* co., Uncle Dan'l (B. Macauley), Bowers-Thompson comb., the Fatinitza comb., Weatherby-Goodwin Frolics, and Mary Anderson. These are not given in the order of appearance; neither is the list complete.

LIBRARY HALL.—This house is being reconstructed throughout, the society controlling it having taken out a seven-thousand-dollar permit for that purpose. No date is yet set for the opening and nothing booked.

METROPOLITAN.—Everything was in readiness for the opening, Monday, Aug. 18, and Manager Whallen's heart was made glad by the presence of a large and cultivated audience. The opening pieces were *Aurora Floyd* and *A Kiss in the Dark*, which were creditably given by the new stock. All of the new members seemed to be well up in their parts, but I forbear individual mention till later in the season. Next week we have W. J. Fleming in drama *Custer*.

KICKERBOCKER.—Since the opening the manager has enjoyed a run of good business, its seating capacity being tested each evening. It is clearly evident that Manager Borden understands the wants of our amusement-going people. After the usual first part the following artists appeared: Hawley and Cooper, fine song-and-dance artists; the Moore Sisters, decided favorites, retained from last week; James Carr in songs and funny sayings; the Irish boys, Manning and Drew; the Wests, Billy and Lydia, in sketches; Lord and Phoenix in plantation sketch, entitled *Mischiefous Offspring*, and the Seasmans in duets, etc. Announcements Aug. 25: Harry E. Lambkin, Marlow and Meally, Enid Hart, Fred Hallen, the Benedicts, Nellie and Charles, Baker and Mills, Clara Gladstone and Mons. Henrico.

ITEMS.—Harry Clifford, one of the artists engaged at the "Met" for the coming season, failed to be on hand the opening night and did not think it necessary to send an excuse. His absence caused Manager Whallen considerable annoyance. It will be a long time, I think, before Harry Clifford will receive another offer from this city.—The Jefferson street entrance of Davis' Theatre is undergoing reconstruction, and when finished will add considerably to the appearance of the house.—The Exposition opens Sept. 2, and closes Oct. 18. Among the novelties engaged may be mentioned Prof. Parker and dogs, Punch and Judy, the Marionettes, and Duncan and Steadman's art illustrations.—Contrary to various reports the Stutz Fashion Comedy co. are playing to good business at the fair in this State. They show in Frankfurt the coming week.—Marsh Adams, the veteran minstrel, returned from Eminence, Ky., during the past week, and reports business as being very healthy in that locality.—The Woodland Garden show, given each Sunday, is still patronized to a large extent.—John Macauley arrived in the city during the past week, and has located at his brother's old house. Already changes are in progress at the theatre, and the new manager is certainly wide awake.

Providence, R. I.

PARK GARDEN.—The rush to see Pinafore on the lake still continues. It is estimated that already 100,000 persons have witnessed the realistic Pinafore—and still they come. Charles Drew and Stanley Felch left 18th to join Mrs. Oates' co. Messrs. Hayden and Sturgis take their places. Mr. Sturgis is a good Dick Deadeye. Mr. Hayden's Ralph is not up to the standard. This week, in addition, and after the performance of Pina-

fore, Prof. Blank will exhibit his wonderful water fireworks.

SANS SOUCI GARDENS.—The pavilion, in which the entertainments are given has been nightly crowded to hear and see *The Bells of Normandy*. The co. engaged are great favorites with the audiences.

THEATRE COMIQUE.—Opens 25th with the following co.: Kitty O'Neil, Harry Kennell, Billy Noonan and Alice Bateman, Kennedy and Magee, Fred Huber and Kitty Allene, Alice Gleason, Walter Bray, Charles Bassett.

ITEMS.—Our opera houses are getting ready for the Fall and Winter work.—At the Providence Opera House much has been done in renovating. The auditorium has been painted in light colors, and is very bright and attractive. A new stage replaces the old one. The handsome new drop curtain slides up instead of rolling, as did the old one. The dressing-rooms have been rearranged. Everything is nearly completed for the opening Sept. 22.—Low's Opera House has also undergone repairs and alterations. The stage has been lowered and changes made in the auditorium. Mr. Low has arranged with many excellent combinations, and will open Sept. 15, with Annie Pixley as M'iss.

THE MIRROR is always on sale Friday night at Swan's post-office news depot and at B. F. Trembley's.

Indianapolis, Ind.

The Park Theatre is rapidly nearing completion. The outside has received a coat of much-needed paint, and presents, in consequence, a very neat and cleanly appearance. The Opera House is closed.

CITY GARDEN.—The Strikers was the opening sketch, which proved amusing. The Quintette Children, two in number, ages respectively 3 and 7 years, in a trapeze act, followed, and amused and startled those present by the daring manner in which they did their act. The song-and-dance artists, Emma La Mause, was the recipient of several encores. Her rendition of the song, "Black-eyed Kitty," was excellent; Keating and Flynn, in their grotesque acrobatic and high-kicking songs and dances, were simply immense; Tribble and Hurd, in their gymnastic act, met with an accident, which, however, did not result seriously. The Gilded Age, presenting W. C. Turner as Col. Sellers, Leslie Richmond as Selby, T. Jamison as Clay Hawkins, Harry Delone as the Defendant's Attorney, Miss Felton as Laura, Mrs. H. Moore as Mrs. Hawkins, Lizzie Turner as Emily Hawkins—one and all acquitted themselves well. The patronage has been large. Next week, Frank Barbour and Lillie Rushton, two local variety stars, open, also Taylor and Powers, Morton and Miles, with Emma La Mause, who remains. The remaining olio stars close. Found in a Hay-stack will be the drama.

ITEM.—James Mass, the former partner of W. C. Turner of the Garden, has been tendered a position, which he has accepted. He will be the stage manager of the Garden after Sept. 8.

Cleveland, O.

OPERA HOUSE.—The dramatic season of 1878-79 will begin Sept. 1, with Nick Roberts' Humpty Dumpty comb. as the opening attraction. Several new features are announced in connection with this troupe. L. G. Hanna will be the exclusive manager of the Opera House this season. He has already engaged the following stars and combinations: Mary Anderson, Lotta, Maggie Mitchell, Ada Cavendish, Mrs. D. P. Bowers and Charlotte Thompson, Dora Gordon Steele, Saville English Opera co., Maretzek English co., Strakosch Italian opera, Herrmann, McKee Rankin, F. C. Bangs, John McCullough, Lawrence Barrett, Barney Macauley, Joseph Jefferson, Criterion Comedy co., Robson and Crane, Annie Pixley, Eliza Weatherby, and Collier's Union Square co.

ACADEMY OF MUSIC.—Manager Ellsler will remain in charge during the season. Tony Denier's Humpty Dumpty comb. open Sept. 2 and will continue balance of week.

THEATRE COMIQUE.—Recent alterations and improvements have changed the appearance of this house greatly for the better, and it continues prosperous under the management of B. C. Hart. The arrivals for week of Aug. 28 are: Prof. Parker and dogs, Mlle. Zoe and Leilo. Departures: Charles H. King, and Moore and Lessinger, to Bradford; Mlle. Lucille and Prof. H. J. Campbell to Buffalo. Billy Robinson joins Allen's Minstrels.

ITEMS.—Competition between the Opera House and Academy will be very close this year, and the public will no doubt profit by the rivalry. Mr. Ellsler has been in New York securing a list of attractions, of which due announcement will be made.—Case Hall and Globe Theatre are closed.—Prof. Underner of our city has made arrangements for a grand concert at the Tabernacle, Sept. 15, with Mlle. Litta, Signor Tagliapietra, Alex. Bischoff, Mrs. Rice-Knox, and Herr Korthauer as participants. The event is exciting much interest among the many friends and admirers of Miss Litta, who is a great favorite here.—At Halthorn's Garden, the Germania orchestra have been giving tri-weekly concerts through the Summer, under management of Charles Hogg, and the entertainments have drawn the best class of amusement-seekers. The orchestra, with Prof. Zitterbart as director, has attained a high standard of excellence. Its members will be given a benefit, Aug. 27. The Arion Quartette have volunteered their services, and the famous tenor, Alexander A. Schopf, is also on the programme.—The presence of two Humpty Dumpty troupes during State Fair week, will be quite a novelty.—The Opera House programme this season will be called the Daily Star.—Hartz's Magician opened his season at Lima, Ohio, Aug. 18.

Newport, R. I.

A large and enthusiastic audience greeted Haverly's Juvenile Pinafore co. Wednesday evening, Aug. 20. The acting of the little ones was first class. A large audience was present to greet Rice's *Evangeline* co. Thursday evening. The parts of Gabriel and *Evangeline*, by Louise Searle and Dora Wiley, were in no way to be compared with Nellie Larkelle and Louise Sylvester, but the Lone Fisherman (Harry Hunter) was far superior to James Madiff.

ITEM.—Barlow, Wilson, Primrose & West's Minstrels are booked for an early appearance.

Virginia City, Nev.

Aimer, supported by Maurice Grau's bouffe co., closed a brief engagement 13th. The house was crowded. Aimer's engagement was for three nights and one matinee, but Manager Piper says he lost money on it. It is said that John Mackay, the Bonanza King, will make good all losses to Piper, as Aimer was brought here at his (Mackay's) special request.

Haverly's Mastodons are booked for next week. They are well advertised, and are sure of big biz.

Chicago.

AUG. 24.

McVICKER'S.—Our Next President; or, The Dark Horse is the late Philip Storer's drama, Woodleigh, which was produced at Wallack's, New York, about two years ago, and introduced to the metropolis a new star, Lottie Allen, who flickered briefly and went out. Both play and star were undeniable failures, and the ambitious Lottie had her ardor considerably dampened, packed the MS. of Woodleigh at the bottom of her little trunk, and wisely left for the bucolic regions of Wisconsin. Lottie Allen, having spent all her of her own and her uncle's money in her attempt to jump up among the luminaries of the stage, and being in consequence rather hard up, bethought herself one day of her batch of bad plays, and, acting on a happy idea, sold Woodleigh to John Dillon, who in turn was badly sold himself. Under the above catchword title, John produced his bargain last Monday night. The piece has been fixed up, and the comedy part of Silas Pettibone elaborated or written in. Dillon was the same as he always is in his part, getting in his usual gags and acting the buffoon generally. Ed Thorne contrived to be very stagey, and John Dillon's wife, Charles Stanley and Joseph Everham were satisfactory. Our Next President will not make fame or fortune for Dillon, or anyone else. On the 29th we are to see A Quarter to Eleven, a new comedy, the authorship of which is variously attributed to Gil Pierce of the Inter-Ocean, Will Eaton of the Times, and each and all the critics. Dillon plays Col. Ebenezer Barncastle—a type of American character.

HAVELY'S.—The Banker's Daughter has drawn surprisingly well during its last week. 25th, Mother and Son. I append the cast of the play upon its former representation in this city, several months since, and the one of to-morrow night: Fabrice, George Clarke, C. R. Thorne, Jr.; Brochat, C. H. Bradshaw, John Parselle; Traubad, G. F. De Vere, W. J. Lemoyne; Clavajol, G. J. Henderson, A. B. Polk; Amoury, Walter Eytzinger, W. Ramsay; Leclard, W. Herbert, C. W. Bowser; Baroness de St. Andrie, Fanny Morant, Mrs. E. J. Phillips; Gabrielle, Nina Varian, Maude Harrison, Marcel, Linda Dietz, Elsie Wilton; Zee Denisart, Lillian Cl. Clark, Clara Vinton; Mme. Traubad, Ida Vernon, Ida Vernon; Mme. Collier, Mrs. Wilkins, Mrs. Wilkins; Claudine, Mrs. Seymour, Sara Cowell; Felicie, Alice Sherwood, Annie Cherie, Sept. 1, Neil Burgess in Locke's play of Widow Bedott.

QUINLIN'S (late Hooley's).—Amice and her French "boufflers," 20th, in Grotto-Grotto, to a fair house, and the yearnings of Dr. Simon Oliver Quinlin have doubtless been gratified. The theatre has been cheaply furnished up and thoroughly fumigated of the ill smells which arise from O'Dermott Pierce's five-cent chop-house below, where that enterprising person has his hash mill in active operation. If Hooley will now abolish Pierce's underground nuisance, require Doorkeeper Theophilus Tapeworm Todd to abstain from appointing his scant locks with codliver oil or some equally vile smelling agent, and, finally, knock a little civility into his hopeful nephew, little Jackie, he will deserve some encouragement. The Doctor cannot be bounced, as Dick hasn't the money to buy him out. Quinlin is a necessary evil, and can be borne with if the other abuses of the establishment cease, 25th, Mahn's Fatinatiza co. Sept. 1, Salisbury's Troubadours.

HAMLEN'S.—A Tale of Enchantment, one of the many abuses under which conscienceless managers produce The Black Crook, in order to avoid the payment of royalties to the late Mr. Barras' representatives, was brought out here Monday, and as the patrons of Hamlin's have for a long time had too much gone and not enough of the undraped female form, the effect was to pull up business to a gratifying extent. The spectacle was well, though not elaborately, placed upon the stage, and the cast, embracing H. B. Hudson, Maria Markham, John Burton, Anelia Waugh, Victoria Richter, Ethel Tucker, May Treat and Laura Mabel, were equal to the ribbony lines of the piece. The ballet included some old-timers, without whom no Chicago ballet is complete, and the stately Victoria Richter Markham, shimmered at the head of the Amazons. George Morris, the actor, is acting manager until the regular opening. As I understand it, Morris gets a percentage of the profits when there are any, and runs no risk. There is a show for him to make something this week. The house will be closed after to-night for renovation, and will open Sept. 6, with the new stock co.

OLYMPIC.—Mitchell & Sprague open Aug. 30 with the following company: Cool Burgess, Manchester and Jennings, Harry Bennit, La Rue Family, Prof. A. W. Sawyer, Harry Saxton, Louise Montague, Jennie Engel, and Alex. Zaufretta and full pantomime co. A new burlesque, The Silver Demon, by Jas. Barnes, the stage manager, will at once be put in rehearsal, and will be given the 6th, with Belle Howitt in the leading role.

NATIONAL.—I paid a visit to this eminent Chicago institution Friday night to see Charles Rogers and Mattie Vickers in Our Pensive, a sketch intended to resemble the Salisbury Troubadours' Brook, but which comes far short of its mark. Mattie Vickers is very clever, and Rogers isn't bad, only his imitations don't show off to advantage in a black face. There is money in the part, and I presume Frank Gayler can extract it, providing he gives his stars a better medium for the display of their talents than Our Pensive. Lester and Williams, E. W. Jennings, Bida Vickers and Ella Baker assisted them, and seemed to please their not over-critical audience scarcely less than did the principals. Business large. Manager Adams knows how to cater to his peculiar audiences. One week he gives them an "eminent tragedian," who chews the sheet iron wings, and throws the babies (always a predominant part of the audience here) into convulsions, and the next bills some busted fakir as "the only rival of Jefferson, Robson and Crane," 25th, John Hinds in Rip Van Winkle.

HAYES.—Hernandez Foster in Jack Harkaway past week to crowded houses, 25th, W. J. Cogswell, impressively billed as the "Emile in Tragedian and Melodramatic Artist," will be given a chance to exercise his remarkable lungs as Joe Morgan in Ten Nights in a Bar-Room. I must go and see "Cogswell's" jim jams.

TRUSS.—J. Fubbins Wallack was arrested for debt 8th, on a capias, and gave bail for his appearance, and at the same time filed a petition for a release under the insolvent debtor's act. The hearing of this petition came up this week before Judge Loomis. The amount of the debt is \$142.57, due the assignee of J. A. Wilson, late proprietor of the Central Hotel, for board, liquors and cigars furnished Fubbins by said Wilson. The examination elicited the interesting fact that Wallack was not worth a dollar; that he was obliged to pawn his watch for \$50 to make up the amount necessary to pay

salaries; that Frank Aiken and Genevieve Rogers were partners in the "New York Four-Star co.," that Wallack and co. were badly out on their speculation, and other interesting facts regarding salaries, etc. The receipts of the first week of the party at Hooley's were \$470, and of the second week \$700. The jury, feeling for Wallack in his impetuosity, gave a verdict in his favor, and the oily Jim is again free to "stick" his confiding humanity.—Yankee Robinson is in town.—Harry Webster and co. play in Des Moines, State Fair week at the Academy of Music.—Felix A. Vincent and co. commence the season at Lafayette, Ind., Sept. 1.—Same date the G. W. Walters comb, launch out at Belleville, Ills., Sept. 4.—Jennie Hight, a decayed actress, who makes periodical onslaughts upon the adjacent villages whenever she can capture a manager foolishly enough to risk a few dollars, is afflicting Hinsdale this week.—Horace McVicker has dramatized Don Quixote, which it is to be hoped he will not be quixote enough to produce, unless George Morris can be secured to play the windmill.—One Wm. A. Flentje, thought to be smart by stealing the name of the name of the Chicago Church Choir Pinafore co., and making a triumphal tour on his cheek. Lack of "dust" in the managerial pocket, and on the part of the waiters and hash-slingers, who were induced by bright visions of histrionic fame to lend themselves to Flentje's little scheme, compelled the abandonment of the trip after all the baggage had been placed on the train and the company extensively billed to open in Kankakee.—Now that Mande Branscombe's pictures have begun to fall upon the photograph collectors, who crave a new beauty for the place of honor in their albums, I would recommend to Mada, Dana, Sarony, and the other camera manipulators, to look up George Flagg, a young New York actress, whose picture lives before me as I write. The inexpressibly charming, innocent beauty of Miss Flagg's face is a delightful change from some brass; staring and undraped creatures of the stage, whose pictures disfigure the store-windows of our cities.

Boston.

MUSEUM.—The Children's Pinafore ended a run of 106 performances on Saturday evening. On the hundredth night the Little Buttercup received many valuable presents. Little Corinne is without doubt the most remarkable child-actress, for her years, that the country possesses. The house opens its thirty-seventh dramatic season Monday evening, with the time-honored comedy, School for Scandal.

BOSTON.—Haverly's Colored Minstrels last week succeeded in filling the house nightly during their short stay. Emerson's Megatherians opened Monday evening.

BOYLSTON MUSEUM.—This house has entertained large audiences at both afternoon and evening performances during the week which it has been open.

PARK.—Revels has at length been laid upon the shelf to give place to one week's performance of Rice and Childs' extravaganza of Hiawatha.

OAKLAND GARDEN.—Hicks struck upon a lucky scheme when he proposed building a ship upon the little lake, and placing Pinafore thereon. The grounds have been crowded nightly.

FOREST GARDEN.—This place has done almost equally as well as the Oakland, with the Madlitt and Bartholomew comb, who gave a very realistic representation of that most wonderful collection of moving tableaux known as the Comanches.

ITEMS.—Fred Stinson has engaged some first-class talent to appear at his Dudley Street Opera House the coming season.—The action of Louis James toward the Boston management is severely denounced by those who are familiar with the workings of the drama in this city.—There was a slight difficulty at the benefit ball given to Braham, manager of the Park Garden, on Friday evening last. It seems that a gentleman of color incurred the expense of one dollar by purchasing a ticket which was supposed to give him the entire to this fashionable hop. But at the door he was refused admission, the management at the time wholly forgetting that there was such a thing on our statute books as the "Fifteenth Amendment." The end of the trouble is not yet.—Sept. 1 is to be the last performance of the Rice Party in this city for the present. On this occasion a very attractive bill will be presented, consisting of one act of Hiawatha, the last act of Horrors, and the school-room scene, as it was originally played with Edouin and Marion Elmore in the leading parts.

Brooklyn.

The opening on Monday night of the Volks was very auspicious. At an early hour "standing room only" was posted over the ticket office, although the seating capacity has been greatly increased. The people there are: Jennie Hughes, who sang songs in a manner that won hearty echoes; the popular Billy Barry, Jennie Satterlee, Little Mae, Mullen and Maggie, Al Ryan, McDermott Sisters, and some others.

The programme for this week at the Mozart substantiates all we have said as regards the strong list of attractions presented by the management. Unlike many other variety houses, the list of people is not composed of several artists and a lot of imbecile players intermixed in order to swell the number, but every person therein mentioned has his or her particular part to perform and does it well. Every word of this programme bears out, and the enterprise of the Mozart people is worthy of success. It is as follows: Grand minstrel scene, in which are Mlle. Vestrali and her troupe of pretty young ladies, six end men and two interlochers; Harry Bennett, who will continue to give his audiences the lockjaw; Frank Mills, comedian; Brooklyn's veteran minstrel, Archie Hughes; Signor Leon, comic soloist; Josie Willard, serio-comic singer; Dan Forster and Arthur Hughes, high kickers and song-and-dance artists; Billy Wythe, Irish character specialist; Alice Alden, vocalist; May Arnett, a talented artist, who appears in Le Salon Diabie, supported by the stock co.; Hattie Wilson, danseuse and vocalist, in her specialties; John and Fanny Whitney, late of the Novelty Four, in their Irish specialties; and also the Mozart Quartette and Glee Club. Ladies and Children's matinee on Saturday. Price of admission remains the same.—fifteen cents.

When, some months ago, we proposed converting the Court Square to a variety house, but few thought our proposition would become a fact. Yet here to-day we behold such a state of things and the company playing from fair to good business, and it is due the management for the manner in which they are conducting the theatre. The programme for this week is as follows: First part, entitled Our Enchanted Scene of Rustic Beauty, which is simply a minstrel scene, but neatly arranged with plants, flowers and

singing birds in profusion; Vivo Varana in songs and dances; Ned Wambold's comedy, Just from Washington, in which Ned himself appears; Lou Sanford, Ella Mayo, Nellie Bland in songs; Kennedy and Clark, the Black Blossoms; and T. F. Thomas. The performance concludes with the burletta, Justice for a Day.

OLYMPIC.—The sensational drama, Saved at Seven, written by Charles Foster, is being played this week. Charles Foster personates the Major, J. P. Winters that of William Elwood, Tillie Malvern as Florence Elwood, and Mrs. W. G. Jones as Meg Markaby. Also the melodrama, the Dumb Boy of Manchester, with Fanny Herring as Tom.

At the Mozart Frank Mills took a farewell benefit on Wednesday. He goes to the Front Street, Baltimore, to fill an engagement for the season. Archie Hughes also takes a benefit on Friday evening.

Next week Harry Bennett goes to the Comique, Chicago, after which he plays through the West.

The Mozart Pinafore company of this city play at Harlem this week.

Cincinnati, O.

AUGUST 22.

The first and simplest emotion which we discover in the human mind is curiosity. Curiosity emanates from love of novelty. It has an appetite which is very sharp, but easily satisfied. It runs quickly over its objects, and soon exhausts the variety which is commonly met with in nature, and then returns with less and less of any agreeable effect.

So it is with Pinafore. The public have been so thoroughly dosed with its airs that they have put it on the shelf with the Mulligan Guards. But the novelty of Pinafore on a real ship, on real water, took them by storm. Every performance of Pinafore at the Zoo was largely attended, and will continue to be so until the ship is scuttled, and the crew depart for other shores. Those who are accustomed to viewing enterprises of this kind will expect, and they will allow, too, for many faults. So does THE MIRROR.

After the initial performance of Sunday last the opera was excellently rendered, until the sudden illness of Mr. Eckert, when the vessel was left to the mercy of the waves.

The part of Ralph Rackstraw, which was taken by Mr. Eckert, had to be filled by Louise Leighton, the former Josephine. This young lady as Josephine was excellent—it would be hard to find her superior—but, as no power so effectively robs the mind of all its powers of acting or singing as fear, fear caused by an apprehension of awkwardness or of positive failure, Miss Leighton was consequently a very weak "audacious tar."

Helen Corbin as Hebe was like her namesake in ancient mythology, the goddess of youth, serving the nectar of her beauty and voice to those attending the festival of music. Her father, Jupiter, and her brother, Mars, fought hard to gaze upon her from the sky above, and sent herals to bathe and dress her in an air of splendor; but as Josephine she suffered under the same disadvantage as her friend Miss Leighton.

The performance of Dick Deadeye the forepart of the week was enough to cause one to call for "B-I-N-D-I!"

For Sidney Smith as Sir Joseph Porter, K. C. B., and George S. Weeks as Captain Corcoran, we cannot find a better description than that of the celebrated Milton, wherein he gives a portrait so suitable to the subject:

"They above the rest,
In shade and gesture proudly eminent,
Stood like towers."

Their singing fully compensated for the deficiencies of the others.

Little Buttercup, dear little son, we nearly forgot her. She was the observed of all observers. She seemed independent from the rest of the crew. In a word, she played Buttercup, the rest played Pinafore. She is the hither of the Queen's Nave. Yes, we know, that is so.

The Grand Opera House opens its dramatic season of 1879 to-morrow evening, at 8 o'clock, in D. R. Locke's new play, Widow Bedott. Neil Burgess will be supported in it by the well-known character actor, Geo. Stoddard, and a strong co. He has made a success of it in other cities, and "Bedott Widow" not exaggerated in the Eastern journals, his success here is obvious. The following is the cast: Widow Bedott, Neil Burgess; Elder Sniffles, George Stoddard; Mr. Harriman, Harry Rich; Fred Harriman, E. L. Dickson; Tom Follitt, F. A. Tamehill; Tom Crane, F. M. Wyndham; Widow Jenkins, Edie St. John; and Melissa Bedott, Annie Stoddard. Widow Bedott remains with us one week, after which the Grand Opera troupe will follow Sept. 1. N. D. Roberts' Humpty Dumpty 8th, and Maggie Mitchell 15th.

Pike's Opera House, under the management of Numez, will open Sept. 8 with Joe Jefferson, who will be followed by Mahn & Russell's Opera Co.

NATURAL.—Allen, Deleahanty & Hengler's Mammoth Minstrels, Sept. 15. All is in readiness for that date, and Manager Allen is only waiting for his cue in order to make his hit.

ROBINSON'S OPERA HOUSE.—John Robinson's "little pet" opens for the season as a vaudeville and dramatic theatre, Sept. 6, under management of James Douglas. Work is completed at this house, and ready for fun. Among the stock co. engaged by Manager Douglas are: Lizzie Thatcher of Boston, Eloise Kruger, Katie Edwards, Annie Fox, Charley Banks of Bryant's Minstrels, Joe Lang, James S. Edwards and the Martinetti Gabriel Family. Manager Douglas will participate in the opening performance.

Heuck's Opera House was literally packed last evening to witness the opening performance by Lina Tetterborn and Mose Fiske in Otto Peltzer's play, Who Knows Best? Miss Lina did her best to amuse the audience, who evinced their appreciation in rounds of applause. It's not Miss Lina that is the worst, it's that play. Mose Fiske is good. This afternoon and evening Tina the Milk-Vender will be put on, and continue until further notice.

All that can be said about the Coliseum has already been put forth in these columns. Following are the artists who will appear on the opening night, Sept. 23: Billy and Nellie Hasson in sketches; Sam Dearin in a musical act; Maleda and Whiting, gymnasts; Jennie Lindsay, vocalist, and Eugene Blitz, ventriloquist. Sept. 1, Frank Jones and Alice Montague open in their drama of The Black Hawk.

The Vine Street Opera House has undergone a thorough raking from pit to dome, and now presents a respectable appearance. John Morley, last year's manager of the National, will be stage manager here next season. He is expected to arrive to-morrow, and all will be complete. In spite of repeated assertions to the contrary, there will be a few made performers—the veteran com-

edian, Den Howe, Topack and Moore, and J. D. Roome. Among the feminine talent are Virgie Jackson, Annie Woods, Ella Kemp, Kitty Sharp, Belle Bent, Susie Summerfield, Lottie Berger and Minnie Wesner. First performance of the season Sept. 30.

Esher's New Palace has been doing a good business since its opening, owing mainly to the silence of the other places of amusement. Should he do the same business next week and the week after, when all places of amusement in the city are in full blast, then Mr. Esher will be doing what no person has yet done—namely, make that house pay. Sept. 1, eleven new faces are promised, and on the 12th thirteen more. The programme changes semi-weekly, and as yet nothing has appeared on the stage that would shock the modesty of the most stringent moralist.

A dramatic performance was given last week at the Lookout Opera House by S. F. Renard in the drama entitled The Condemned. The play was condemned from the start, so it only lasted the forepart of the week. Dave O'Brien, the party who was arrested the week before last on a charge of grand larceny, is playing at this house with a company in a play the name of which is in coincidence with himself. It is Hunted Down.

ITEMS.—Daisy Raymond, a variety performer, arrived here some months ago, and shortly after her arrival married a young man, one Arthur Hogan. The bride was taken back to New York by her mother, from where she escaped soon after, living ever since, clothed in male attire, at an hotel in Dayton, O., under the pseudonym of Jerry Raymond. The couple were arrested the 21st on suspicion. They will probably be released to-morrow, if nothing can be proved against them.—Mrs. Emma Hooker and Horace J. Wetherell, who have been Pinafores out West with the Mayo comb, returned home the 27th, the company closing its season. Judging from the columns of Western journals, Mrs. Hooker made quite a hit as Little Buttercup. Wetherell has again taken the road, playing Dick Deadeye, with the Maze Pinafore co.; a company that suffered from a severe explosion, and having collected its limbs from the rural districts, rushes out once more, no doubt to meet with a similar accident.—J. W. Dunne, manager of the Coliseum Theatre, Louisville, has been in the city since Wednesday. He left this morning for Louisville, taking with him Claire Alford, the cantatrice.—Frank M. Bates, the well-known actor, who was found dead in Melbourne, Australia, recently, was a brother-in-law of Jas. Collins, the present manager of Heuck's Opera House, this city, they having married the Wren Sisters.—W. J. Fleming will play a star engagement at Robinson's Opera House previous to his engagement as manager of the National, which commences Oct. 13.—Birdie Bankson played Eva in Uncle Tom's Cabin, in Covington, yesterday afternoon and evening, with E. R. Dalton as George Harris, and Lida Lawson as Topsy.—Nellis Border, proprietor of the Knickerbocker Theatre, Louisville, Ky., was in the city last Tuesday (19th).

James W. Forrest, late manager of the Vine Street Opera House, exercised his potatory powers to a fearful extent on Monday last, and was escorted to the Ninth Street Stationhouse by a good friend of his on the police force.—The Societa Nazionale Italiana will live up the Bellevue House, Sept. 1. The Italian Royal stragband of Dayton, O., with sixteen instruments will be in attendance.—Julia A. Hunt became quite a favorite last season in all the towns in Southern and Central Ohio. She opens in South Charleston, Sept. 4, in The Two Orphans the following week she will be in Hillsboro, O.—Nick Roberts was in town last week on his way to Columbus, O., where he commences to show Humpty Dumpty, Monday evening, Aug. 25. He is booked for the Grand Opera House, this city, Sept. 8.—Charles McDonald takes a company to Florence, Ky., this week, with Anna Boyle as the attraction. This young lady will probably fill a star engagement at the Lookout Opera House during the Exposition.—Fred. Kent has made a decided hit as General La Grand Frodd in the play of Gretchen at Heuck's. That success, together with being made the father of a bouncing girl, has a tendency to make Fred think more of himself than he has for years, perhaps in his lifetime.—A regular swarm of managers, professionals and newspaper men attended the opening at Heuck's last night, and remained seated until the close—between acts excepted.—Several accidents happened at the Zoo the past week. They were occasioned by the breaking down of the seats. A number were scratched and bruised, but, fortunately, none were seriously hurt.—The first performance of Pinafore at the Zoo was delayed some time, owing to the absence of Mr. Eckert and Estelle Mortimer. Instead of leaving the car when it arrived at the Zoo, they rode on to Burnet Woods, some distance beyond. Arriving there they found a lake but no ship. After some inquiry and a little walking, they finally arrived before the ship started. When they told their story they were the subjects of a little merriment from all sides.—Walter Benn has engaged with the Ober and Murray comb. He left last evening for Marion, O., to join the party.—Five places of amusement will be open the last of this week. More to be heard from.

—S. S. Hinkle, the coming treasurer of the National Theatre, has arrived.—Charles Burnham, business manager of Pike's Opera House, was married last Tuesday at Gloucester, Mass., to Marquitta M. Phimmer of that city. He is expected here with his bride the fore part of the week, when he will settle down to business.—Manager James Douglas has received in one day last week over eighty applications from the profession, desiring dates during the season.—Eugenia Paul of the Joe Jefferson company was married on Friday last to Joe's son Sam. Joe thinks when Sam has a son he will christen him Samson.—Allie Smith of Daly's co. was formerly Sallie Ware of Robinson's Opera House this city.—George C. Jordan's dramatic company of New York City closed, in every sense, a successful engagement at the Soldiers' Home, Dayton, O., last night. The company was composed of many well-known ladies and gentlemen. Mrs. Harry Jordan, Kate Glasford, Josie Batchelder, Annie Mackey, George C. Jordan, R. G. Wilson, Sam E. Ryan, T. F. Egbert, George C. Boniface, Jr., and Edwin Cherry. The company receive a complimentary farewell benefit to-morrow night.—On Saturday and Sunday afternoons Bob Miles hides the looking-glasses on board H. M. S. Pinafore. His reason for so doing he states is to prevent the co. from occupying so much valuable time in crimping. So, instead of cycling themselves in a common gag, they use The New York Mirror to whittle away the time.—Frank S. Fox will manage a combination next season, with Harry E. Evans and A. S. Glenn as the stellar attractions, in the drama, Branded Star.—W. H. Powers of this city, manager of the Thompson-Bowers comb., has purchased a new play for his troupe, the joint

production of Messrs. Lancaster and Magnus. The name under which it will be presented has not yet been determined.—Punch Walton, the funny (?) man, goes with Tony Denier next season.—Mollie Mader Steele will leave Long Branch for this city, this week.—Lulu Stevens will not travel this season.

Her place in the Oates company will be taken by Kate McDowell of Indianapolis. Kate's sister will also travel with the party.

—Charlie Young and Willie Mason left for Detroit last night.—D. R. Locke (Petroleum V. Nasby) has been in the city for the past week. Mr. Locke is here for the purpose of supervising his new play, Widow Bedott, which will run at the Grand Opera for one week, commencing to-morrow evening.—L. D. Hunt, manager of the Julia A. Hunt combination, was in the city last Tuesday.

—E. T. Harvey of this city is painting the scenery for Schultz's new Opera House, Zanesville, Ohio.—James S. and Katie Edwards, late of the Coliseum this city, will arrive here this week for business at Robinson's.—Ida Manning has been seriously ill here, and her husband, Andy Morris, was called to the city yesterday.—Charley Benedict and Maggie Archer left for Louisville on Friday.—Barnum's show will be here for four days, commencing Monday, Sept. 8. This will take a portion of wholesome food from the theatres.—Manager Parks of Aurora was in town yesterday, on theatrical business.—Mullin's Garden, Madison, Ind., is managed by E. Alberti, an old showman, late of this city.—James Douglass will not run the saloons of Robinson's Opera House, as reported some time since, but will give the charge of them to Andy Gilligan, who will run them together with the one at the Grand.—Ida Mausey, the Columbine of Nick Roberts' Pantomime co., is seriously ill at the Farmers' Hotel, this city. In fact, all hopes for her recovery have been abandoned.—Marion O'Connor, daughter of M. W. Fiske, and Elias O'Connor, late of Heuck's, are to be of the stock at Hamlin's, Chicago.—Charley Shay and wife (Viola Morris) leave this evening for Pittsburg, where Charley Shay will manage Trimble's Theatre.—Frank Foster, manager of the Metropolitan, Louisville, was in the city Thursday. He reports business very good.—Dave Reed, from Bryant and Reed's Minstrels of New York City, will appear with Allen, Deleahanty and Hengler's Mammoth Minstrels at the National, Sept. 15.—Percy Brooks has left the profession and entered again on mercantile pursuits, and he, together with his wife (May Wheeler), have joined the "Clio," an amateur organization of this city. He is undoubtedly the most finished actor Cincinnati has ever produced.—Visitors to the Zoo say, in case they fail to receive enough Pinafore from the ship, they have only to saunter around the garden, as even the elephant has learned to grant a few notes of that delightful music.—Hiles has engaged the New York English Opera co. for three weeks longer. It may be concluded to keep the company in Cincinnati during the Exposition, which commences Sept. 10, for one month. Active rehearsals are now in progress for the production of some new operas and some old-time favorites.—Nearly 50,000 people visited Pinafore at the Zoo.—John J. Eller deserves much credit for the manner in which he fills the position of musical director.—Dick Johnson remains this season at Heuck's as the advertising agent.—John Wilson, the scenic artist for Pike's Opera House arrived in this on Saturday.—Little Birdie Bankson and mother left for Columbus this evening to join the Maggie Mitchell comb.—E. Thompson, the scenic artist at the National, is painting a beautiful drop curtain for that house.—John Halvin and sister will arrive home from the East to-morrow morning. During her absence Mrs. Halvin has made the trip to Europe with her husband.—W. H. Powers arrived from the East this evening.

Detroit.

The regular fall season at the Detroit opens on Sept. 8, on which occasion Fanny Davenport and her superb co., under management of Mr. Davis, will present Cymbeline. This engagement is limited to three nights instead of a week, as stated in my last. Jane Coombs appears 11th, 12th and 13th in Engaged. John McCullough opens the 15th for one week. Manager Davey still being away from the city, and his partner, Mr. Brooks, not having arrived, it is impossible to get further dates ahead. New scenery has been painted.

Whitney's Grand will open with the Salisbury Troubadours Sept. 15—a good date, as the State Fair draws half of Michigan to this city, and the rush to the Opera House is always tremendous. E. E. Kidder, the new business manager, will arrive from New York the latter part of the week, and will be ready to furnish full lists of engagements ahead. Mr. Kidder is no stranger to Detroit, having piloted the Lingards and other troupes through this part of the country. A gentleman of much culture and experience, he will no doubt be the "right man in the right place."

The company at the Coliseum includes Cool Burgess, comedian; the three Carrolls in their sketch, The McFaddens; Lillie Ellis, serio-comic; the Ronald Bros. in their "Kickapoo" act; Devlin and Tracy, Irish comedians; Nellie Massa, vocalist; the Lyons, sensational gymnasts; Haley and West, song-and-dance men; Keating and Sands in musical specialties, together with Mr. and Mrs. Ned Campbell, C. W. Young, J. L. Ashton, Pat Reilly, and others.

ITEM.—The Fanny Davenport comb. will consist of T. W. Davey, manager; R. E. Stevens, business manager; Edwin Price, E. K. Collier, Harry Hawk, J. F. Dean, W. F. Edwards, Frank Willard, George W. Wessells, D. H. Chase, E. Murray Day, J. Sant, Emma Pierce, Emma Maddern, Minnie Monk, and Eva Glenn Parker.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Last week's types made me rechristen the Dick Deadeye of the Juvenile Pinafore co. The item would have been more intelligible to the public if the compositor had not changed Master Dunn to Martin Dunn, a name unknown on the variety stage. Thursday, 25th, the Haverly Colored Minstrels occupy the stage, and will draw a full house. Nothing else announced at this house.

NEW NATIONAL.—The Arnold Bros. comb. make their first stand here from their successful engagement in New York. They present a large list of names, many of which are new to this section. As the races are here this week, closing the Grand Circuit, it is likely good business will reward the performances. The regular season is announced to open Sept. 22.

Manchester, N. H.

Forepaugh's great show exhibited at the fair grounds Aug. 19. Emerson's Minstrels are coming Sept. 3. Haverly's Minstrel Pinafore co. Sept. 5.

Baltimore, Md.

ACADEMY OF MUSIC.—One of the largest audiences ever in the building attended the performance of Pinfore for Annie Montague's benefit on Friday evening last. Taking it as a whole, it was a very fair production of the opera. Miss Montague was a satisfactory Josephine. Emma Pistel, as Juliette, was excellent, both in singing and acting, though she made the common mistake of dressing the part too young. Pierre Bernard made his first appearance as Sir Joseph, and gave a good performance of the character. Messrs. Turner and Hatch sang the Captain and Ralph quite well, but the acting of the latter did not come up to the mark. The other characters were only fair. The orchestra was first-rate, but the chorus was poor and showed lack of rehearsal.

FORD'S.—The season opened on Monday night with the opera company in The Little Duke. It was produced in first-rate style in every way. The cast was good, the costumes, stage-settings, etc., all that could be desired. First in the cast Marie Bockel, whose rendition of the role of Fabrice, the Little Duke, was charming. She both acted and sang the part exceedingly well. Belle Mackenzie, as the Duchesse, shows a great improvement in voice and acting since last season. Miss Gernon makes a great deal out of the Directress, one of the chief attractions of the opera is her music lesson scene. Emma Pressy, one of the chorus, deserves special mention for the excellent manner in which she sings a little solo in this scene, for which she received an encore each evening. First in the list of gentlemen is George Denham, as Frimousse the tutor; he is better, if anything, in this part than he was as Sir Joseph, and that is saying a good deal. Chas. Hogendorp made his first appearance on the professional stage as De Montlandry, and showed considerable talent; his acting was good, his singing voice true and of good tone, but hardly strong enough for the requirements of the opera. The balance of the company were good. The conduct of the chorus and orchestra reflect credit on W. W. Furst, the director. This week the new opera, Electric Light, will be produced, with Mme. Richings-Bernard, Annie Roemer, Pierre Bernard, Greensfelder and Hoff in the cast. Sept. 1, Fatinitza.

ITEMS.—The Holiday opens Sept. 1, with the Mordant-Boniface comb. in Queen's Evidence. The stage of the pretty concert hall of the Academy of Music has been enlarged; four or five sets of scenery have been painted for it, and it has been generally fitted up as a first-class little theatre. It will comfortably seat a thousand people.

New Orleans.

ACADEMY OF MUSIC.—Always the first to open and the last to close, Manager Bidwell, with characteristic energy, throws open his doors on Thursday evening, Sept. 4, and inaugurates the theatrical season with the Big Four Minstrels. This band is headed by Morton, Martin, Smith and Waldron, and is said to consist of thirty members. On Sunday night, Sept. 21, Gran's English Opera troupe begins an engagement. Henri Laurent, who has been here with both Solenne and Oates, and Blanche Corelli, are said to be the "big guns" of this troupe. On the evening of Oct. 5, the M'iss comb., headed by John E. McDonough and Annie Pixley, puts in an appearance.

VARIETIES THEATRE.—It is worse than folly to attempt to learn anything concerning Manager Thomas A. Hall and his intentions. Beyond the fact that a few opera companies and one or two dramatic stars have been engaged, nothing else is known by any one about the theatre.

ST. CHARLES.—The New Orleans Gaslight Co. has announced its willingness to dispose of this magnificent old temple of the drama to any enterprising manager, for \$20,000 cash. Jack Haverly, John T. Ford, J. W. Albaugh, Frank Chanfrau, John E. Owens, Locke or Dave Bidwell ought to look to this. The latter would do well to abandon his little house and take the "Old Drury." In his hands, or under the control of any of those mentioned, this theatre would be sure to pay and take unto itself its old-time prestige.

The Opera House and Globe Theatre are closed.

Gloucester, Mass.

We are to have Pinfore once more—the Bennett-Moulton troupe of Juveniles are booked for appearance Sept. 8, and will draw a large house, in our opinion, as only one company has previously appeared before them.

F. C. Bangs' co. in Dan'l Druce comes Sept. 24. The Rentz-Leavitt Novelty co. are booked for 25th. John S. Moulton of Salem brings Annie Pixley in M'iss Sept. 26, and Tony Denier's well-known Humpty Dumpty co. comes Oct. 10.

ITEMS.—Mrs. Thomas Barry of the Boston Theatre is stopping at the Linwood, at Pigeon Cove. Managers visiting this city during the coming season should be on the lookout for "press bums," as this city seems to have more than its proportionate share, and they should refuse to recognize any party who cannot exhibit credentials from the proprietor of the sheet he claims to represent. Our city poster, Howard Bradstreet, is preparing for the coming season, and is rearranging his boards in first-class order. This will make the tenth or twelfth season "Brady" has posted for this city, and managers can always depend upon him in the execution of any work appertaining to his business.

Pittsburg, Pa.

The Opera House will be reopened Sept. 8 by the Tourists in the Pullman Palace Car. At Library Hall, Aug. 23, benefit tendered Wilby Trampston. Williams' Academy reopens Sept. 8. Trimble's Standard reopens Sept. 1. The Lyceum is closed and no announcements.

At the Tivoli Garden the company during the present week are: Mlle. Blanche, Tommy Jefferson, Annie Raymond, Warren and DeForrest, J. W. Eagan, and Jennie Farron. At the Arcade Varieties; Morris Brothers, Harry Spriggs, Allie Shepard, Dollie Sharpe and Eddie Crawford.

ITEMS.—W. C. Coup's circus exhibits in this city and vicinity, week beginning Sept. 1. George W. Herman has left the Tivoli Garden. Lillian Spencer left for Philadelphia, 19th. She will endeavor to obtain a release from Mr. Ford, in order to join the Louise Pomeroy co., the management of which offer her better inducements than proposed by Ford. Managers Ellsler and Williams propose selling a limited number of season tickets, the same to be good the entire year. Matters theatrical are looking up considerably in this city, and the indications are good for a fair season's business. All lower workshops and factories are in full blast, with orders on hand to run them for some months ahead. As long as this state of affairs exists, places of amusement will surely not suffer.

Lancaster, Pa.

The billboards, which for the last two months have been covered with picnic and excursion announcements, are once more decorated with theatrical posters. The season at the Fulton Opera House will open on the 27th, with the Mordant-Boniface co., in Queen's Evidence; they return Sept. 8, the Wallace Sisters will present Minnie's Luck; or, the Ups and Downs of New York Life, on the 29th. Both of these companies are sure of good houses, as they open the season, and the Wallace Sisters, especially, being well known. Prof. Lippott, magician, gives an exhibition at Temperance Hall, the 26th.

The Mirror is on sale at J. M. West-aeller's, 129 North Queen street.

Owensboro, Ky.

Mendelssohn Hall, under the supervision of skilled mechanics, has been completely renovated and remodeled, and now presents an appearance "neat as a pin." With its brand-new scenery, it will be one of the handsomest little theatres in the country. The cantata of Esther will be rendered on the 25th and 26th, by the best amateur talent in the city. John T. Raymond is booked for Jan. 28 and 29. The Bawldwins leave for Cincinnati, to meet an engagement at the Coliseum. The season opens here Sept. 1, with J. H. Huntley's dramatic co.

A number of first-class companies are in communication with Managers Hall and Donaldson, Louise Pomeroy among them, but as no exact dates have yet been fixed, I do not mention them in my letter.

Madison, Wis.

Jim Wallack with his New York "Four-Star" comb. appeared at the Opera House, 21st and 22d., to moderate business. Judging from the press records, this high-toned gentleman is not making a financial success. His business manager, Frank Gibson, loves THE MIRROR as he does a Jersey hockeac.

ITEMS.—The gentlemanly manager of the Janushek company, Mr. Walter Standish, is in town, and he ably represents the company. The company make the first stand in the West here Sept. 1 and 2, and will no doubt draw good houses.

Akron, O.

Absolutely nothing in dramatic circles during this past week. The following additional engagements have been made with Manager Robinson for the coming season: Mordant and Boniface in Queen's Evidence, Sept. 26 and 27; Oofy Gofft comb., Nov. 12; Adah Richmond, Jan. 25; F. C. Bangs, in Dan'l Druce, May 11. The Philadelphia Church Choir have changed their date from Jan. 10, to Jan. 16. Donovan's Original Tennesseans will probably appear in November. Little and the well-known artists with her, will be at the Academy, Sept. 16. Joe Jefferson has canceled his engagement for Sept. 3.

Williamsburg, N. Y.

NOVELTY.—Next week Haverly's Colored Georgia Minstrels open the season. They will be succeeded by the following attractions: Sept. 8, J. W. Collier's Union Square comb. in The Danichoffs; 15th, John P. Smith's Palace-Car comb.; 22d, the Frayne-Tiffany comb.; 27th, the Salisbury Troubadours; Oct. 6, Kate Claxton in Two Orphans; 13th, the Tony Pastor comb.

Port Jervis, N. Y.

The third presentation of Pinfore by the children of Port Jervis, under the direction of Misses Eager and Pope, two young ladies of Newburgh, at Lea's Opera House last Thursday evening, seemed to be just as acceptable as the first. The Opera House was nearly filled, and there was a continuous roar of applause and encore. The instrumental music was furnished by Kate R. Pope and Charles Denton. It was excellent. The Agnes Wallace-Villa troupe appeared on Monday in Miss Multon.

Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Maggie Mitchell will open the season on Tuesday in Fanchon, supported by William Harrison and a strong company. She will be followed by Jos. Jefferson in Rip on Thursday evening.

MASONIC HALL.—Gran's English Opera co. is booked for an appearance at this house on Sept. 11, in, probably, The Little Duke, with Blanche Corelli and Henri Laurent in the leading roles. John A. Stevens in Unknown will follow, date not made public.

ITEMS.—Mirror on sale at Gould & Kello's, Perkins & Co., and George Mauley's.

Atlanta, Ga.

Fay Templeton troupe is booked for 18th, 19th and 20th. L. Derville is making additional improvements in his Opera House. The wall to the left of the stairs, going from the street has been cut away, and a new entrance made. Three additional windows open directly from the dress circle upon the vestibule, thereby giving far better ventilation than before. There will be a double entrance to the lower part of the Opera House.

Milwaukee, Wis.

No amusements for the past week. Jacob Nummehacher and wife have returned from the East. John McCullough is announced for Sept. 4, 5, and 6. It is unnecessary to say that he will be warmly welcomed.

Auburn, N. Y.

Rial & Draper's Uncle Tom comb. opened the season at the Opera House, Aug. 23, with two performances, afternoon and evening, to good houses.

Jane Coombs and co. appear in The School for Scandal, at the Academy Aug. 27.

Utica, N. Y.

Nothing booked for next week at the Opera House. At City Hall all is quiet. Nothing booked but Mary Anderson for Sept. 9 and 10. New faces at the Rink this week: Le Clair Sisters and Terry Furgerson, Maggie Nichols, Jules Friquet, Mark Murphy, G. E. Ebberts, and Julia Edmonds. Business good.

Elmira, N. Y.

At the Opera House, W. H. Lytell and C. D. Bainbridge, assisted by amateurs, produce The Big Bonanza, 28th and 29th, and matinee 30th.

At the Academy Uncle Tom's Cabin by Rial & Draper's comb. 28th and 29th.

Williamsport, Pa.

The following are booked at Academy of Music: Aug. 29 and 30, Louise Pomeroy comb. in The Adriodachs and As You Like It. Sept. 8, W. W. Cole's Circus and Menagerie.

Richmond, Va.

THEATRE.—The Big Four Minstrels played to a large house on the 23d. Smith, Waldron, Morton and Martin in their song-and-dance quartet and other specialties, were greeted with a fine reception. The Kline Bros., James and Barney, in their musical specialties, consisting of banjo duets, tambourine solos, trick bone duets, came in for a large share of applause. Charles Heywood, the female impersonator, is with the troupe and takes a prominent part in the programme.

VIRGINIA OPERA HOUSE.—The entertainment given on the 23d, for the benefit of C. V. Cooke, under the management of J. M. O'Brien, drew a fair house.

COMIQUE.—Owing to the non-arrival of new scenery, Manager Putnam did not open the Comique as announced. As everything is now on hand, the house will no doubt be in full blast during the coming week.

Pleasure Bay, N. J.

On Thursday last the fleet of pretty little crafts that nestle on the bosom of Pleasure Bay, N. J., were introduced to a new member, the yacht Alice Oates. She is a beauty, and was built for J. F. R. Brown of the Old Pleasure Bay House. Mr. Brown put her aloft for the first time on Thursday last, and the lady whose name she bears, Miss Alice Oates, accompanied by several other lady friends, stepped down to the wharf with a handsome set of colors. Immediately after the presentation ceremony, Mr. Brown stepped aboard and invited the party to take a cruise. The invitation was accepted, and throwing off the line, the jaunty little craft was for the first time fairly aloft. The party, numbering about twenty, included Alice Oates, Annie Van Osten, Alice Townsend, Sam T. Jack, Charles Melville, Dr. J. D. Anway, and Robert Van Osten. After a pleasant sail the party returned to the Old Pleasure Bay House.

Kalamazoo, Mich.

Nothing the past week. The Mirror is for sale at D. N. Neyland's, 17 Cedar street.

Portsmouth, N. H.

Nothing this week or booked other than what you have already published.

Bridgeport, Conn.

Sept. 2, Gus Williams' comb. At Wagner's Summer Garden, the Berlin Lady Orchestra.

Erie, Pa.

Nothing of importance in theatrical circles. W. W. Cole's Circus exhibits Sept. 11.

Grand Rapids, Mich.

Nothing of importance this week. Nothing booked before September.

Ottawa, Can.

The great event of the season was the entire to-day of the Pullman and co.'s London Humpty Dumpty show, being a really good variety performance—led off by Humpty Dumpty. The show has a good band, a chariot, 17 wagons, 57 horses, a very large oblong tent, with a regular stage, comfortable seats, and may be set down as a tented opera house. There are, all told, fifty-four people. The leading artists are Mlle. Reatta, the Amazonian Hercules, who toys with a 500 lb. cannon; the Boissett Family—four acrobats and athletes; the O'Brien Sisters, trapeze performers; Fred Levantine, bar, dancing, barrel and phantom cross; O'Brien Family of four athletes; Mlle. Victorino, slack wire; Prof. Morris' dog circus, and Mons. Allen, balloon ascensionist and trapeze performer. The attendance was immense, and the performance all that Pullman advertisements.

Dates for Opera House are now: Leonard Grover, Sept. 12 and 13; Haverly's Juvenile Pinfore, 15th, 16th and 17th; Joe Murphy, 19th and 20th; George F. Rowe, week commencing 22d.

ITEMS.—The work of getting the Opera House, Brockville, into shape for the Fall season, is being hurried up by George A. Dunn, the Alderman, who is at the head of the Board of Works. The house will be ready about the 25th of September. From this date companies will be able to make the circuit—Montreal, Ottawa, Brockville, Kingston, Belleville and Toronto.

S. W. Barrows & Co. have THE MIRROR on sale.

Toronto, Can.

GRAND OPERA HOUSE.—Augustus Piton, manager, announces that the Fall season will commence on Monday, Sept. 1, with Jane Coombs, supported by her own co. The opening play will be School for Scandal. For the second week we are to have the popular Irish comedian, Joe Murphy, and for the third week the great tragedian, Lawrence Barrett, and co.

ROYAL OPERA HOUSE.—This house will open on Monday, Sept. 1, with Goldthorpe's Octoroon comb., and not The Danites, as previously stated.

HORTICULTURAL GARDENS.—There will be a grand concert held here on Tuesday evening, 26th, by the North Church Quartette Choir of Buffalo, and the full Union Cornet Band of the Seventy-Fourth Regiment, U. S. A.

LYCEUM.—Good business for the last two weeks, the new attractions being the first appearance of C. Hilmyer in his great musical sketch, introducing imitations, and his wonderful harmonica solo; C. Marko in Irish business; Ruth Bartelle, serio-comic, Toronto's favorite, Ned Cleary, in his great specialty: Apples and Pears, and the renowned musical artists, Chas. and Annie Whiting.

Hamilton, Ont.

Our popular manager, Mr. Kneeshaw, has just given me the following list: Sept. 1, John McCullough; 9th, Jane Coombs; 18th and 19th, Louise Pomeroy; 23d, Mary Anderson; 26th, Haverly's Children Pinfore co.; 30th and Oct. 1, Lilliputian Opera co.; 2d and 3d, Grover's Boarding-House co.; 15th, Saville & Lee Pinfore co.; 24th, John T. Raymond; Nov. 5, Fraser and Foy Sisters; 13th, Lotta co.; 15th, Meade's Church Choir Pinfore co.; 21st and 22d, C. L. Graves' co.; Dec. 17, Berger Family.

Halifax, N. S.

Theatricals dull. The Directors of the Academy have not as yet taken any notice of Mr. Nannary's circular. Mr. Nannary's brother is now in New York engaging a company for him to take down to Newfoundland. Viola Clifton was billed to appear on 19th, but I believe they had some trouble in Houlton, Me., and have not reached here yet.

Notice to Correspondents.

Correspondents for THE MIRROR are expected to write regularly each week whether or not any news is transpiring in their respective cities or not. Failure to do so beyond a reasonable time, will expose them to removal.

The following places have no one yet appointed for next season: Binghamton, N. Y.; Charleston, S. C.; Cumberland, Md.; Dayton, Ohio; Danville, Ill.; Denver, Col.; Des Moines, Iowa; Dubuque, Iowa; Evansville, Ind.; Fort Wayne, Ind.; Galveston, Tex.; Harrisburg, Pa.; Lafayette, Ind.; Lowell, Mass.; Lawrence, Mass.; Montreal, Can.; New Haven, Conn.; New London, Conn.; Omaha, Neb.; Pittsford, N. Y.; Peoria, Ill.; Scranton, Pa.; Sandusky, O.; Sacramento, Cal.; Savannah, Ga.; Springfield, Ill.; Springfield, Mass.; Syracuse, N. Y.; St. Catherine's, Ontario; Terre Haute, Ind.; Washington, D. C.; Wilmington, Del.; Youngstown, O.; and Zanesville, O.

The following correspondents whose card: expired July 31, have not yet returned them: Massillon, O.; Selma, Ala.; St. Catharines, Ont.; Youngstown, O.; Reading, Pa.; Savannah, Ga.; Poughkeepsie, N. Y.; Cleveland, Ohio; Ottawa, Can.; Danville, Ill.; New Haven, Conn.; Lawrence, Mass.; Lowell, Mass.; Dayton, Ohio; Middletown, N. Y.; Titusville, Pa.; Crawfordsville, Ind.; Montreal, Can.

Correspondents must state in every case the ACTUAL BUSINESS DONE. Where practicable, "dates ahead" should be given. Letters are not judged by their length, but by their conciseness. They must reach this office not later than 6 p. m. on Tuesday, except in special cases of first-nights, etc.

San Francisco.

Aug. 29.

The climax of bad business at the California Theatre was reached with the new star—Inogene, who made her first appearance 11th in Ca Cigale, and notwithstanding that she was well advertised and ably supported, attracted an audience of but sixty-eight people to her initial performance. As the attendance dwindled each successive evening, Inogene and La Cigale were quietly retired. Lillian Andrews, a really powerful actress, was induced to appear for the rest of the week. She created a decidedly favorable impression as Pauline in The Lady of Lyons, supported by T. W. Keene as Claude. In the farce, The Good-for-Nothing, Florence Wood acted the part of Nan. The Streets of New York was produced, and for afternoon and evening performance 16th, The Two Orphans, with Lillian Andrews and Belle Chapman as the sisters. The theatre has remained closed, and will continue so until the appearance of Crane and Robson, who will inaugurate the regular dramatic season with The Comedy of Errors, which will be produced in a style never before attempted here. This event occurs on the 25th (next Monday). They will be supported by their regular traveling company.

Luck at the Baldwin has not been much better. Even Lotta has not proved the attraction expected. She commenced her engagement as Little Bright Eyes in Musette, and at her initial performance, though it had the largest attendance of the week, the auditorium was not more than three-fourths full. The play is not liked here, being considered a mere nothing, and, although Lotta and her talents conspire to redeem it, and she appears to be as arch, vivacious and pleasing as formerly, still as Musette she failed to afford the satisfaction expected by a "Frisco" audience. Her acting, however, was all that could be desired. Her leading support, Ed. Marble, is evidently possessed of artistic abilities, and promises to become a favorite. The amusing manner in which he personated William A. Bokus provoked much merriment. He is a good comedian.

Tony Pastor's Canal Boat Pinfore is so absurdly funny that his fourth and last week at the Bush Street Theatre has been marked with excellent business. Georgie Kaine as Kerosene was a decided hit, and her singing and acting proved that she would have been a successful Josephine in the legitimate Pinfore. The specialties preceding the burlesque were excellently well rendered, and afforded much mirth. A new drama in four acts, called California Through Death Valley, was presented on the 19th with a cast embracing Capt. Jack Crawford, John Woodward, Harry Brown, Lawrence Bassett, Jennie Arnett, Mary Gray and Edith Woodthorpe. Haverly's Mastodons will commence a four weeks' engagement on the 25th. Business promises to be enormous.

Tony Pastor's success this year was something remarkable, for, after having played three weeks to packed houses, he brought out for his fourth and last week Tony Pastor's Canal Boat Pinfore, making the greatest hit. (Geo. Thatcher was the Admiral.) The whole engagement proved a pronounced success, notwithstanding they had a great circus, mechanics' fair, torchlight processions, political meetings, and nine places of amusement against them. Tony's last week was as good as their first. ("Standing room only.")

At the Standard, in consequence of their failure to draw, Zamisch the magician, Commodore Nutt, and Trial by Jury have been superseded by Pinfore, with the juvenile troupe in the cast. The satire was revived 15th but has not improved the attendance, which has been very poor indeed during the week. In the absence of attractions Manager Kennedy will close the theatre until the 25th.

ITEMS.—Lewis Morrison continues to sigh for Forrest Robinson. A joint benefit to the families of Messrs. Slicer and Roger, two non-professionals, drowned 3d, will be given at the Grand Opera House, to-morrow night. W. H. Strickland, advance agent of Haverly's Mastodons, has arrived; ditto Charles De Garmo, programmer.—Mark Thall has

severed his connection with the Bush Street.—J. Maguire will shortly resign his trusteeship of the California.—Little Nell and the Marchioness will be Lotta's attraction, next week.—Helen Dungeon returns East, 21.—Harry Gates, Tom Cassell, Al Henderson, Hattie Moore and Noko McCabe are singing in the Doctor of Alcantara at St. Ann's Rest.—Kennedy's Juvenile Pinfore company start on a tour of the Interior, to-morrow.—S. W. Piercy and Miss Jeffreys-Lewis are starting at San Jose.—William Creswick is expected here shortly from Australia.—Christie and Welch, song and dance, will make their first appearance, 18th, at the Adelphi. A new four-act drama, entitled Irish Hearts, will same date receive its first representation.—Pauline Markham is still at the Bella Union. Patti Rosa is a great favorite at this theatre, and has made a hit as Katie in O'Toole's Party. Kitty Henderson, Tommy Leary, Flora Franks, Fred, J. Mackley, Palmira Holloway and Ida Morris appear in their various specialties.—William T. Porter will be re-engaged at the California as scenic artist.—Fred Lyster's benefit at Baldwin's was a great success.—Jerry Landsman will make her first appearance since her return from Europe at Platt's Hall, Sept. 4, in an operatic concert.—Mollie Revel benefits at Baldwin's on Saturday, when the Ticket-of-Leave Man will be performed.—Nina Varian has determined not to go East just yet.—Lillian Andrews has been figuring to go to Chicago.—The Bush will be in the front rank this season, having some of the best stars.

—Pinfore has done well at the Aquarium.

—John Goodwin will be business manager and Fritz Hirschy treasurer of the Fifth Avenue, under Maurice Gran's management.

—Pinfore will be done at Tony Pastor's on Monday. A real novelty will be introduced. All the male parts will be done by women, and all the female parts by men. Adelaide Campbell will make her first appearance. C. W. Allison will play Buttercup, and John Ince, Hebe.

—Divorce proceedings were begun this week by a celebrated American actress against her husband, one of the best known comedians on the stage. The affair is a most unhappy one. The lady is one of the sweetest and loveliest women on the stage. It is she who brings the suit.

—Among the attractions secured by Fred. Stinson, who will open his new opera-house on Dudley street, Boston, on Wednesday evening, Sept. 11, are Murphy's Miniature Pinfore Company; Salisbury's Troubadours; the Madison square company of New York, under Steele Mackaye's management, in a new play; the combination which includes Mrs. D. P. Bowers, Charlotte Thompson, Edwin F. Thorne and J. C. McCullom; the Berger Family; The Mirk Makers, consisting of a company headed by Bertha and Ida Foy and Robert Fraser in Nonsense; Fred, Paulding in Bar Sinister; the New York Criterion Comedy Company in light pieces; and Gus Williams in his new starring piece, called Our German Senator.

—Preparatory to its opening, the Olympic is undergoing a thorough refurbishing. The front, when finished, will present one mass of marble and gilding, while within, new carpets and oilcloths are being laid, the seats recovered and the decorations renewed. Having secured a five years' lease of the Olympic, Manager Hofele declares it his intention to spare no pains in making it popular as a place of resort. The following will compose the stock company for the season: Edwin Brink (stage manager), Louis J. Mestayer, Sol Smith, Harry Pierson, F. W. Murdoch, John Walsh, D. Hartnett, Chas. Henry, J. Lewis, Tom Atkins, J. Phalon, Helen Adell, Ethel Allen, Julia Jefferson, Frances Kemble and Mrs. W. G. Jones. The season will open Sept. 8, with Jennie Yeamans as the star, in her new drama Mitt, written by R. H. Cox, and founded on life scenes in California.

—Enchantment, which was to have been produced at Niblo's to-night, (Thursday), will not be done until Monday. There will be a full dress rehearsal on Sunday night. The play was written by the Kralfys Brothers, and its chief attractions were secured by them during their recent trip to Europe. The scenery will show the wonderful handicraft of such artists as William Voegtlin, Signor Ferraro, Signor Magnani, Signor Robecchi and Harley Merry. The ballet will be the acme of grace and beauty, and all the charms of the Milles, Casadi, Cornalba and Cappalmi, will be contributed to its many other rare attractions. The specialty novelties will each be of a wonderful description and include, among others, a marvellous lady gymnast in Mlle. Molva, whose feats, it is claimed, will leave the spectators in amazement. A novelty called Les Fantoshes Valette is also announced, being something peculiarly quaint and surprising, and La Troupe Rajat will be one of the innumerable effects introduced. Rosa Lee, a clever young vocalist, will be the prima-donna, and C. J. Campbell, leading man, Charles Poerner will direct the orchestra, and the Occarinists will bring forth a style of the art divine, as yet unknown to New York ears. Everything about the spectacle will be new. J. B. Studley, Amy Lee and Sam Heuple of the dramatic company have good acting parts. Enchantment is expected to run at least three months, and, judging from the preparations, the prediction of the Kralfys to this effect will be verified.

CORRESPONDENCE.

Mr. Peltzer Explains.

CHICAGO, Aug. 18, 1879.

TO THE EDITOR OF THE MIRROR:

Having been informed that certain maliciously unjust Chicago newspaper denunciations (they cannot be dignified by calling them criticisms) of the play entitled *Who Knows Best?* adapted by me from the German for Miss Tettenborn, and produced with artistic and financial success at McVicker's Theatre, Chicago, during the week commencing Aug. 4, 1879, have preceded to other cities, I would most respectfully ask for a hearing before the dramatic critics of the country, as well as before the theatre-going public at large.

It is not the first time that a man (or woman either) is obliged to go abroad for fair play or justice.

I feel prompted to do this in this instance more as a matter of justice to Miss Tettenborn, gentlemen, than as a matter of defense in my own behalf. For my own part I have always been ready for censure in the wisdom of abler minds, and have ever been glad to be guided by the better judgment of others, while believing at the same time that the unprovoked malicious vilifier may be safely left to the sure, though sometimes slow, justice of public opinion. When this vilifier, however, strikes at me and thereby injures another, an innocent party, it were cowardly for me to remain silent.

Miss Tettenborn, who appeared in the leading role of *Who Knows Best?* is a hard-working conscientious artist, who is honorably struggling for artistic recognition on the American stage. To her future success, at least for this season, a positive injury has been attempted, by denouncing the play in which she appeared here and on which she greatly relies for the coming season.

The local critics here (with but one honorable exception), and the correspondents of outside journals, have chosen to condemn this play, and some of them have bespattered personally in terms unbecomingly respectable journals, while the audiences hailed each performance with delight during a whole week of a summer season, and while the nightly receipts continually grew larger. The play did a better business, in spite of the newspapers, than certain stars in the height of the season, with all the boom and flourish of trumpets at their command, and better than Engaged, all of which had the united efforts of the entire press.

The injustice done to my humble efforts by the Chicago press will be more apparent when the modest literary pretensions made for it by yourselves and myself are considered. In order to do this permit me to quote, for the benefit of the general public, the following from the announcements:

The main incidents of Otto Peltzer's play of *Who Knows Best?* are suggested by a German piece entitled *Three Pairs of Shoes*. The principal character of the latter has been used in the new play for the display of Miss Tettenborn's peculiar abilities.

The plot of *Who Knows Best?* is quite interesting, and it is intended, while its principal purpose is to amuse, to teach a wholesome moral lesson, as it levels its shafts in a grotesque vein at a few of the follies of humanity.

In an invitation to attend the opening performance, extended by myself to a few personal friends here, I said as follows:

"Sir:—On Monday, Aug. 4, will be produced at McVicker's Theatre for the first time in English, a play adapted from the German by the undersigned, and especially arranged by him for the display of the abilities of Miss Lina Tettenborn, the distinguished German dialect soubrette."

This is certainly as frank a confession of its source (something rather rare with other adapters) and as unpretentious in its claim for literary worth as was consistent with your own pecuniary interest and that of McVicker's Theatre.

The fact that the management of McVicker's (being equally interested in the financial success of the engagement) sought to take all the legitimate advantages of my thirty years' residence in this city—twenty-five of which were passed in public life—by giving my name more prominence than it really deserved in connection with the play, was certainly excusable in yourselves, and its permission nothing dishonorable on my part. Critics of honorable experience would have seen this and been guided accordingly.

The malicious, unjust and uncalled-for denunciations of the daily papers, repeated by the correspondents of outside journals, were simply insults, which local pride should have at least tempered into decent language. These insults are nothing short of personal outrages, if the motives which prompted them could be uncovered. The play was announced with all the modesty possible, as a mere vehicle for the exhibition of Miss Tettenborn's special gifts, to which latter it will hereafter be largely indebted for its future success.

Miss Tettenborn is an artist in her line, who has won distinction in the German version of this same play (which latter, by the way, is pronounced far inferior to mine, by the German critics of this city), on the boards of the first-class German theatres in European cities, as well as those of San Francisco, Cincinnati, Milwaukee and other American cities. In the German it is a favorite play with Miss Schramm, Miss Gallwey, and other of the most noted soubrettes of Germany. This genre is as yet little known to the American theatre-goer—as little known as opera-bouffe was fifteen

years ago. Miss Tettenborn is what may be better termed a female low comedian, with an excellent voice—her piquant dialect lending additional charms to her acting and singing. She ranks high as an actress in the sense of a scenic artist, who produces a magnificent stage landscape in bold strokes and rough colors, and not with the fine details of a Bierstadt. With her exuberant exhibitions she captivates her auditors, whether they will be or not. Her style of acting is to the dramatic stage what opera bouffe is to the lyric stage. She is as sparkling champagne to insipid lemonade. The playwright must provide her with an extravagant vehicle for her extravagant style. The critic who dissects her delineations is bound to pass upon her merits and on the literary worth of her plays, with all proper allowances for the legitimate recklessness of her style. The plays in which she can shine can not be full of deep thought—nor sublime dramatic situations—nor tender passages of love of a high order.

The plot of *Who Knows Best?* is simple, yet sufficiently interesting—its solution is easy and quite natural, every situation in it being the natural outgrowth of something that preceded it, and what is more, it is decent without and teaches a handsome moral—it is, in fact, just such a play as this artist needs for the exhibition of her special gifts of mimicry and song.

If an architect should design and erect the finest hospital in the world, would the community for whose benefit it was built complain because it was not like a hotel, or a ladies' seminary, or lacked the conveniences of the palace of a millionaire?

Did this little Chicago ring of accidental censors, fresh from a steam power college, point in detail to any material faults of dramatic construction, or to any weak points in the situations or dialogue of this play of *Who Knows Best?* Not a bit of it! I can tell them where they can be found—but to eradicate them entirely were to destroy its usefulness as a special vehicle for the artist. It would necessitate the creating of a new play, in which there would be little room for the star, and thus the whole would become stale and commonplace. The three acts after the prologue are each a short play in themselves. There must be a beginning, and an end to each. The minor parts in each act are thus necessarily sketchy. The liberty you had taken here in carrying certain characters (notably the opera singer and her maid) into the last act at the masquerade ball, were innovations on the play, as written, which should be discontinued hereafter.

But to come to a close, the motives of the little gang of Chicago scribblers, with their headquarters at the rooms of the "Owl Club," in this city, are apparent. This close corporation of mutual admirers will not suffer and strange gods alongside of themselves.

Why, just think of it—this man Peltzer is not even a journalist!

I am told that most of them have their table drawers full of the concoctions of their early dramatic genius. No doubt they have haunted you with them (or with offers to rewrite my play), as they are reported to do with all stars or combinations that come within reach of them. Here is the milk of the cocoanut. These young men could not hide their envy and jealousy, and hence I am abused.

Respectfully yours, OTTO PELTZER.

"Eagle Wally."

OFFICE OF THE BETHLEHEM CONSERVATORY OF MUSIC,
ST. LOUIS, August 21, 1879.

EDITOR OF THE MIRROR:

DEAR SIR:—Permit me to correct a statement made in your excellent paper on Aug. 9, in reference to my new play, *Eagle Wally*. You say: "We hear something of the piece being tried at Booth's." Your informant is wrong. This new play of mine has never been offered to any manager or star in the country, and although it is now in the market, I beg to assure you that I will never part with it merely to have it "tried" at one of the New York theatres. My pieces have all been fortunate, have drawn big houses for many years, and they ought to have at least given me reputation enough to satisfy the public, as well as stars and managers, that I understand their wants, having had many years' experience in that line. Yours very respectfully, A. WALDAUER.

A Rival to Hart.

BROOKLYN, L. I., Aug. 17, 1879.

DEAR SIR:—Having been connected with the theatrical profession for some years past, I naturally invest each week in the various dramatic papers. A few days ago I entered into a dispute with a particular friend as to the proprietorship of a certain eight-page sheet published in your city; he declaring that it was owned by C. K. Gardner, the dramatic agent, while I asserted that it belonged to J. H. Haverly and Harry Miner. Will you kindly oblige us with the correct information?

F. H. V.

—Jesse Williams, musical director of the Colville troupe, gives a very dismal view of the theatrical prospects in England, especially on the provincial circuits—depression of trades, strikes, etc., having pretty thoroughly demoralized the field. On his recent visit Jesse tried his hand at running a first-class variety hall on the American idea, in one of the large cities; but he found the conservative Briton too slow to appreciate the innovation, and he was glad to get back to the land of his adoption, after sinking considerable money. Jesse believes this to be the only land with a future—for theatricals.

The Colville Company at Haverly's.

The Colville Folly troupe—especially reorganized for the occasion—made its appearance at Haverly's on Monday evening to a good house. The burlesque is the old one of *Cinderella*, revised by William Gell, and re-named the *Magie Slipper*. It is a very enjoyable piece of work. Colville's organization has been materially strengthened by some new people. Roland Reed is a good comedian, and is very happy in his rendition of *Seraph*. Eme Roseau is about as usual as *Cinderella*, and is, of course the best vocalist in the troupe. Ella Chapman, Ada Lee and Alice Hastings constitute a trio of sprightly players. Ed. Chapman and R. E. Graham have good comic parts. A. W. Madin dances as dexterously as is his wont. Carrie McHenry, of whom so much has been promised, did not seem to impress the audience very favorably as *Swagger*. The music is well arranged. There are too many Pinafore "gags."

Mr. Samuel Colville, with characteristic and becoming modesty, gives on the programme the following concise statement of the rise of American burlesque and his part therein:—"With whom burlesque originated is a matter of debate. We have had the misfortune to behold burlesque so void of reason, probability, sequence, and wit, that we have been tempted to wish that the individual from whom the idea first sprung, had been rammed forward into a loaded cannon and blown into the realms of infinite space before he had reached the age when ideas formed a lodgment in his brain, or had been, at the very commencement of his career, an advance agent for a fighting circus (John Robinson's, for instance) out West, and relegated to the important position of the premier occupant of a rising city's elaborate graveyard. Hudibras has something to answer for in the matter of travesty of serious subjects; so has Cervantes, but whether either of them was the first to patent the invention, history sayeth not. Methusalem lived long enough to write an enormous amount of dramatic rubbish, but whether he perpetrated burlesque or not is an open question. If he did, very likely he wouldn't have lived so long; although in those days the populace stood a good deal. They had no Kearneys then to incite the people to mutiny against abuses. In early days—we mean in our (Colville's) early days—burlesques were written for the purpose of raising a harmless laugh at the expense of well-known plays, or characters, or incidents in the history of celebrated personages. Then wit adorned the page, and success depended on the way in which the ears of the audience were tickled—not the eyes. 'Beauty unadorned is adorned the most,' may be all very well in its way, but there is such a thing as overdoing the 'unadorned' business just a little, don't you know? To such an extent had this thing progressed, that the public were beginning to look upon the word burlesque as synonymous with one much less elegant; and a very useful and amusing form of dramatic entertainment suffered severely in consequence. At length, we are happy, to say, a change is perceptible, and to the energy, far-sightedness, and cleanly disposition of Mr. Samuel Colville we owe it."

To Samuel Colville the public thanks are due, not (as he says) for his "cleanly disposition," but for his tact, taste and energy. Colville is, indeed the Father of American burlesque. The full cast of the *Magie Slipper* is as follows:—*Cinderella*, Eme Roseau; *Prince Hildebrando*, Alice Hastings; *High-ton*, Ella Chapman; *Penotype*, Ada Lee; *Swagger*, Carrie McHenry; *Baron*, Edward Chapman; *Seraph*, Roland Reed; *Clorinda*, R. E. Graham; *Thibbe*, Fannie Wright; *Petticoat*, the dancing master, A. W. Madin; *Tara*, H. Amberg; *Tarata*, Horace Fraul; *Taratara*, Frank Pamentel; *Cockade*, Carrie Elberts; *Cinderella's Godmother*, Rose Leighton; the Hon. Miss Harebell, Annie Deacon; the Hon. Miss Honeydew, Alice Wright; *Buffydowndilla*, Susie Winner; *Primrose*, Jessie Temple; *Violetta*, Elsie Dean; *Daisyana*, Louisa Loring; *Cloverina*, Mary Winner; *Sweetcornia*, Laura Adams; *Wheatina*, Nita Gerald; *Heartsease*, Annie Winner; *Roseleafa*, Theresa Lamborn. The Colville troupe remains at Haverly's until September 19th.

Carlotta Patti.

DeVivo, the impresario, writes to the San Francisco Call: It is time you knew that I am still among the living men, and that once more I will visit the Golden City, and meet my dear old friends. La Divi di Murska will leave for Europe on the 24th of July, to sing in London on her arrival there; but I am glad to inform you that I have taken the management of another illustrious and phenomenal cantatrice, La Diva Carlotta Patti. She will shortly arrive here on her tour around the world. The lady will be supported by a magnificent combination of artists of the highest order of merit: Mr. Henry Ketten, Hungarian pianist, the so-called "French Rubenstein"; Mr. Ernst de Munk, a Belgian violoncello virtuoso; Mr. Phelps, an American tenor; Sig. Clampi Cellay, baritone, and Sig. Fortuna, accompanist. We will commence a series of concerts in New York on the 24th of September at Chickering Hall, and after visiting only the principal cities, will come to San Francisco, en route to Australia. We will give a short series of concerts in your musical city, and I am quite sure Carlotta will raise as much sensation as Di Murska did. I am bound to bring you the real Queen of Song, consequently I deserve the public patronage.

THE VARIETY STAGE.

THE COMIQUE.

The audiences during the past week were large and entered into the spirit of the fun prepared for them by Harrigan & Hart in a decidedly wide-awake manner. A rich treat is afforded by the admirable company, which embraces really the best talent procurable. Laughable bits of comedy, farces and acts are presented at this house in a manner as true to nature as only such artists as John Wild, Billy Gray, John Shay, John Queen, Harry Fisher, Goss and Fox, etc., are capable of acting. The attractive and artistic performance of the Skidmore Guards is a great feature of the evening's sport, but we miss the genial face of Rev. Palestine Pater, as presented by Billy Gray, who marched so gallantly with the Skids last season. To a casual visitor at the Comique, the Mulligan Guard Chowder is a very funny and a very clever piece of work, but for its regular patrons, who are now so thoroughly acquainted with the peculiar characteristics of the Mulligan family, Mr. Harrigan should prepare a novelty in which the Mulligan name and fame could be dropped. The enviable reputation this gentleman enjoys as the author of numerous comedy sketches should not be sacrificed merely for the want of variety in his productions. The Chowder will be retained on the bill until further notice. Matinee Wednesday and Saturday.

TONY PASTOR'S.

The Berlin Lady Orchestra, brass and string, advertised as "From the Academy of Music, Leipzig," have played to very good houses during the week. It can hardly be said that their performance at this house has been the subject of universal compliment by the people who have listened to their selections. Why they came from Leipzig anyway, is "one of those things no fellow can find out." No blame is attached to Manager Clark, however; he is sincere in his efforts to present the very best attractions he can afford, knows what he is about and means to do what he can from the outset. G. L. Stout, as we have had occasion to say before, is an excellent comedian; Campbell and Burke are really artistic in their delineations; Frank Melrose is marvelously agile for a one-legged artist; Emma Hoffman has a pretty face and sings creditably; Dalton and McGee are very amusing in their songs, dances, etc.; Landis and Steele on parlor skates are graceful and entertaining; Minnie Lawton takes well as a serio-comic; the Mortons introduce a very neat German act; Annie Leslie is meeting with merited success, and Bernard McCredie's manner of handling musical instruments has been pronounced unequalled. Monday next, a new burlesque of Pinafore, as presented at various houses in London, will be put on, the music, costumes, scenery, etc., of which are now receiving the attention of the management.

THE LONDON.

Under the banner of the London, Donaldson still flourishes. On moves the cavalcade, carrying in its train all that is handsome, all that is novel, all that is grotesque. The spectacle is ever changing but always brilliant. Delephant and Hengler have a place in the kaleidoscope this week. These artists have been the head and front of the song-and-dance feature of minstrelsy for more than a decade; they are not merely exponents, but originators as well. We must pay the same compliment to the "two Murphys is one" and Shannon. Murphy's Wedding is their latest production, which is full of local hits. The Martell Brothers "do stunts" on the largest scale. Little Georgie Melnotte is a charming vocalist, and awakes the sweetest vocal echoes that were ever drowned in applause. Those veterans, Dick Parker and Otto Burbank, have known "where the laugh comes in" for many a year. Barney and Griffin, Irish comedians, appeal to the risibilities in their *Troubles of a Ballet Girl*; reappearance of Baretta, "the champion song-and-dance artist." Next week Emerson, Clark and Daly Brothers make their appearance; each is a graduated K. H. K., which is nothing more terrible than being a King High Kicker.

HARRY MINER'S.

Pat Rooney's New York Star Combination will play here this week prior to their tour of the United States. If the standard of the company as seen at this house is as closely adhered to during their projected tour, there is little doubt that their appearance in other cities will prove satisfactory, both artistically and financially. The applause and hilarity that always greet Pat Rooney's appearance argues well for his personal success elsewhere, and a glance at the familiar names of the other members shows a well selected company. They are: Jeppe and Fanny Delano, the famous society, flirtation and musical sketch artists; Reynolds and Walling, German sketch artists; Mollie Wilson, a charming serio-comic; Wood and Beasley, king music-makers; Lamont and Ducrow, the Happy Hottentots; Morris and Fields, Dutch specialty team; and Billy Carter, an excellent banjoist. In addition to the above, Houssaburo Sam from Japan, Dave Reed, Lewis Robie, Dora Graham, and others will appear on the bill, and an unusually long entertainment concludes with a rather sensational sketch called the Two Detectives.

VOLKS GARDEN.

They give an excellent show at this popular house and are doing a good business. The girls are bright and good looking and

most of them have good voices. Several really good attractions are billed this week and to-night (Thursday) being the occasion of a complimentary benefit tendered to Sam Norman, the favorite comedian, who has made hosts of friends during his long stay at the Volks, the theatre will prove quite a centre of attraction. The Woods appear in an artistic repertoire of comic sketches; Don Ferreyra, the man flute, makes a big card; Maud Launay, vocalist in character songs; Reynolds and Cogil, very successful laugh-makers; Charles Dashway, an excellent acrobat and William C. Cameron, pantomimist and clown, appear in conjunction in a neat act on horizontal bar, etc.; la petite Florence, vocalist; Howard and Coyne in song and dance; Ada Linwood, Sam Norman, Ed. Turner and many others appear to excellent advantage in various parts of a well arranged programme.

George Fawcett Rowe's New Play.

(Boston Sunday Times.)

A great deal of interest has been manifested about George Fawcett Rowe's new play for Mr. Raymond, Wolfert's Roost, which has been played at Wallack's the past week.

The Dramatic News says of it: "It may be said at the outset that Mr. Rowe has done a very creditable piece of work. We should hardly have believed that he could have so correctly seized the spirit of Washington Irving's suggestions, for they are but suggestions as compared to the manner in which Mr. Rowe has elaborated the ideas. The dramatist has wonderfully well preserved the local coloring of the scene, the quaintness of the characters and the half-mystic picturesqueness which was one of the great charms of Irving's delineation of the legends of the Hudson. So faithfully has Mr. Rowe done this that, spite of many dramatic weaknesses and errors of situation and effect, we are confident of the popular and pecuniary success of the play."

THE MIRROR, on the other hand, speaks as follows:

"The weakness of Wolfert's Roost lies chiefly in the following: First, it is devoid of action. Second, it is encumbered with such threadbare and conventional expedients as a long-lost sailor coming home in disguise. Third, it is without any local color; and Fourth, it is miserably constructed. A few of the glaring absurdities may be pointed out. Each man or woman in the piece falls in love with from two to six persons, in utter defiance of probability, and in the end marries whoever least reciprocates the feeling. A "Virginia reel" is danced in the village on the Hudson in 1812. A coroner holds inquests before people die, and combines in himself all the powers of a municipality, including sentence without trial, and such like absurdities. The piece has some funny lines and many very stupid ones. It possesses two fair parts—Ichabod Crane and Katrina—but no suitable role for a star. It is wearisome and uninteresting, the advantages of the theme being altogether wasted and thrown away."

Both of these papers claim to be wise, honest and critical. They are the great censors who brook no opposition, whose word is final judgment. What is the judgment?

The Opera of Hamlet in London.

Mr. Gye, by the terms of his arrangement with the Parisian owners of the copyright, is obliged to give at least one performance in the season of M. Thomas Hamlet. That came off on Saturday before a scanty house. That the failure of Hamlet in this country is not the fault of its interpreters there can be little question. Ophelia has been played here by Mesdames Nilsson and Albani, and Mlle. Sessi; Hamlet has been performed by Mr. Santley and M. Faure; the opera has been splendidly mounted and the minor parts adequately filled. In short, all that Mr. Gye can do to make the opera popular has been done, and the fact that it still fails to attract, irresistibly leads to the inquiry whether the English acting-right in the work is worth preserving at all. The music, though in parts interesting to the musician, is to the average opera-goer dull and monotonous, its tedium is unrelieved, while the peculiarities of its libretto make the story to English eyes ridiculous. Even Mr. Santley was compelled to sing "To be or not to be" while seated on a sofa, and to troll forth a bacchanalian song instead of the advice to the players; while Ophelia, in her death scene, is still surrounded by a ballet of dancing ladies of Denmark. For the first season (the condition season of 1869) all went well, but since then the opera has gradually dwindled down in popularity. On Saturday Ophelia was entrusted to Mlle. Heilbron, who is to be congratulated in giving a somewhat unexpectedly excellent reading of the part, while Hamlet was performed by Signor Cotogni.

—Dion Boucault seems to have engaged two leading ladies at Booth's—Rose Coghlan and Marie Prescott. The former lady comes here on top of a San Francisco failure, and after she has appeared in *Rescued*, will in all probability return to Wallack's in her old capacity of leading lady. She is serviceable in a certain sense for the position. She will not be apt to prove of more use at Booth's than she was at Baldwin's, San Francisco, in the same line of parts. Marie Prescott is untired here in leading roles, but she is a young woman of marvelous possession, and has made as much headway in two years as Miss Coghlan has in twelve.

MILTON NOBLES.

Reminiscences of the Popular Actor and Manager.

On April 13, 1867, Milton Nobles, who was then chief clerk of the old Clifton House, Cincinnati, made his "first appearance on any stage" at the Fourth Street Theatre, in that city, then under the management of the late James A. Oates. The occasion was the benefit of the late Robert Mel-drum, leading man, and Mr. Nobles played the third act of Hamlet, assuming the title role. The cast included, among other well-known performers, "Bully" Foster (deceased), John D. Wood (deceased), Robert Mel-drum (deceased), Mrs. James A. Oates (who had just entered the profession), Mrs. E. J. Phillips, Mrs. E. M. Post, Gertrude Doggett (now in retirement), Messrs. J. J. Sullivan, M. Ainsley Scott, A. B. Beechy, and Harry Everett (deceased). From an amateur standpoint the performance was pronounced a remarkable success. Mr. Nobles had already determined upon adopting the profession, and was at this time preparing a wardrobe. He, however, had the good sense to understand that it was a profession in which there was something to learn, and wisely resolved to commence at the bottom. With this determination he secured an engagement for utility business on a Western circuit, at a salary of \$15 per week (which of course he never got). His first appearance as a professional actor was in Leavenworth, Kansas, on Saturday, Sept. 7, 1867, when he acted Langford, in the farce of My Precious Betsy, and also one of the Students in Jenny Lind. George Chaplin and the late Susan Denin were the managers. The season was short and disastrous, and then followed the usual vagabond novitiate, during which we find him one week making announcements, the next playing Aaa Trenchard (his first "hit"), the next Pizarro, then as "middle man" of a strolling minstrel band, and finally, a member of a traveling Black Crook co., with Tom Davey and the late T. E. Mills.

For the season of '68, upon the recommendation of Mmc. Methua Scheller, he was engaged as juvenile man by Manager Corrie, who was then running regular seasons in Omaha. Here his hard work commenced. There was a succession of legitimate stars and nightly change of bill. Imagine society walking gents of to-day studying and playing letter-perfect, in one week, Prince Hal, Cassio, Buckingham, John Probit, and Sir Richard Vaughn, not mentioning the "walking gent" in a new farce each night.

In February Mr. Nobles withdrew from the company, and on the 15th of that month opened with John S. Langrishe, in Denver, playing De Mauprat to the Richelieu of Geo. Waldron. He remained in Denver and Central City four or five months, during which time he played for the first time such leading characters as Iago, Macduff, etc. Mr. Nobles was popular among the Denverites, and before leaving for California was "suppered" by prominent citizens, and presented with a handsome watch and chain, manufactured from pure Colorado gold. On Aug. 16, 1869, he made his first appearance in San Francisco, at Maguire's Opera House, with the late M. W. Lettingwell, playing Stephen Sample in Craven's comedy of Billiards. He remained with Maguire, supporting stars in San Francisco and Sacramento, until January, 1870, when, in company with F. M. Bates (recently deceased in Australia) and James Vinson, he visited Portland, Oregon, and Victoria, Vancouver's Island. From here he went to Piper's Opera House, Virginia City, Nevada, opening early in May as Abder Khan, in Mazeppa, the late Leo Hudson being the star. The season closed in about six weeks, and Mr. Nobles formed a small comedy company, in conjunction with the leading lady (the late Sue Robinson, a lady of wonderful natural abilities and phenomenal versatility). This little party had a fairly successful trip of four or five weeks, visiting the romantic little mining towns among the Sierra Nevada mountains.

Returning to San Francisco early in November, Mr. Nobles took part in the original American production of Boucicault's Rapparee, at the old Metropolitan Theatre; and on Nov. 14, 1870, at the Alhambra Theatre, played the Earl of Eagelcliff, in the original American cast of the late T. W. Robertson's comedy of Birth. These two plays were produced in San Francisco some months in advance of their production in New York. Mr. Nobles made his last appearance in California at the Alhambra Theatre, late in November, playing the character of Uncle Tom in a revival of that drama. This was, undoubtedly, Mr. Nobles' strongest success in San Francisco. The Figaro pronounced it the finest piece of negro character acting ever seen on the California stage. The cast included Maggie Moore (now Mrs. J. C. Williamson), as Topsy, Sally Hinckley, Alicia Mandeville (deceased), R. H. Cox (deceased), and George W. Thompson. En route to the East, Mr. Nobles played a brief star engagement at Salt Lake City, appearing as Young Mirabel, Athlewood, Snorkey, and Lodovico. The season of 1871-72 he was engaged by John A. Ellsler as leading juvenile and light comedian for the Pittsburg Opera House. Season of 1872-73 he was leading man for C. R. Gardiner, Academy of Music, Chicago. Season of 1873-74 he was leading man of the Park Theatre, Brooklyn. Season of 1874-75 he was leading man of Col. Wood's Museum, Philadelphia. Owing to a reduction of salaries about the middle of the season, Mr. Nobles promptly resigned his

position, wrote a play, and started upon his career as a star. Aside from the foregoing engagements Mr. Nobles has done about the usual amount of "jobbing," "stock-starring" and "Summer acting." He was the leading attraction of a strong traveling company on the Illinois and Iowa circuit, during the Summer and early Fall of '73, before opening in Chicago. During this engagement he made a specialty of Bob Brierly. He has also, during these intervals, acted as leading support to Susan Denin, Jane Coombs, Mmc. Methua Scheller, Edwin Adams and others. He was also the attraction at the opening of Hamilton's New Opera House in Wheeling, W. Va., in 1873, and played a round of legitimate tragedy and comedy characters there during a period of seven weeks, before beginning his engagement at the New Park in Brooklyn.

Mr. Nobles' career as a star is a matter of public history, yet there are many false impressions regarding it. Many people have been accustomed to speak of his success as "instantaneous," "phenomenal," etc. Nothing could be further from the truth. Mr. Nobles' success is the reward of legitimate ability, coupled with a tireless energy, unswerving self-reliance and strict integrity. Mr. Nobles informs us that at the end of his second starring season he was far poorer than he would have been had he accepted any of two or three flattering stock engagements that were offered him upon his withdrawal from the Philadelphia Museum. "But," said he, "I went to the front through the rugged, winding path of experience; I graduated, and I went up to stick—and I stuck."

During a long, rambling conversation with Mr. Nobles we gained many points, put in a chatty, spicy way that cannot but prove interesting to the readers of a theatrical journal.

"Had you contemplated starring, Mr. Nobles," we asked, "previous to the reduction of salaries in Philadelphia?"

"I may say that I had. I presume every actor who works his way up to leading business naturally begins to fancy that his name would look well in large type. In my humble judgment he would be unworthy his position and his profession did he not aspire to its highest honors. Still, I was in no hurry; I entered the profession through a pure love for it as an art, and I was willing to devote ten years of my life to a proper training and development of any talent that I might possess. I was very proud when I reached the leading business. My day of discontent dates from the influx of the 'nigger singer' star. Not that I object to the negro minstrel in his sphere; quite the contrary, but you will observe that the first-class minstrel man, as a rule, is quite satisfied with his own business, and sticks to it; it was generally the 'dive' performer who bought a 'play,' or 'rit' it, and armed with a pair of big shoes, a banjo solo, a wheezy cornet, and a nutmeg tenor voice, swooped down upon us, a full-blown dramatic 'star,' and, sir, actors, men and women of education, ability and culture, who had devoted the best years of their lives to the rudiments of their profession, were called upon to 'support' him. I remember in Chicago, in '73, Carlotta LeClereq, a splendid actress, played a star engagement with us, opening in Pauline. I was the Claude. I had played the part many times, but Mrs. Leclereq's magnificent Pauline and Fechter's wonderful stage 'business' seemed to inspire me. The house was packed, and the old, threadbare play seemed to have taken a new lease of life, so generous was the enthusiasm. It was the first real chance I had had since entering the theatre. I had been playing a lot of bad parts, and up to this time had not made my 'hit' as leading man. Well, my Claude was pronounced an unqualified success by every journal in Chicago, and Miss LeClereq did me the great honor to tell my manager that it was the finest performance of Claude she had seen since Fechter was at his best. Of course I was in the clouds. I felt that I had won my audience. The next week a couple of variety performers came along with a four-act nigger act, and I was handed a cut wood robber. 'Bully part,' said the 'star,' 'he don't stand in wid de gang much, eul, but he's sixty pages, wears good togs, and got lots o' chances for good actin'.' I protested to the manager. 'Why,' says the manager, 'you're popular with the audience. I can't afford to let you lay idle; your name on the bill will draw.' 'How long will I be popular,' said I; 'how long will my name draw, if you place me before your audience in such contemptible characters?' The manager was inexorable, so I set my teeth together and went at it. In the first scene, as I was telling my ever-present accomplice (the second heavy, with slouched hat and big boots) to 'away with her to the mystic cave,' a Dutchman deluged me with a mammoth glass of beer, and prevented me from stealing the heroine. In the next a nigger interviewed me with a horse pistol, and rescued the heroine, whom I was stealing. In the following scene an Irishman played a tune on me with a stuffed club, and rescued that heroine, who was 'being stolen by me.' In the next act an old wench pulled my wig and beard off, and tripped me up and sat on me while the heroine (whom I was stealing) escaped. The act following introduced me to a Chinaman, who dumped me into a washtub, while the lover pointed a couple of revolvers at me through the window, and rescued the heroine from my fiendish grasp. I was trying to steal her for something or other. In the closing scene of this great drama, everybody took a whack at me all around: and while a man in a song-

and-dance coat was snapping a pistol at me, the property man shot me with a musket from the o. p. side, and the head 'star' married the much stolen and still chased heroine. I had one or two more 'opportunities' of the same kind during the season, at the termination of which I resolved never to again act as support to that class of persons, and I kept the resolution religiously. Yet these experiences were not without their advantages, for it was the remembrance of those wonderful dramas that suggested the idea of the continued story in the first act of The Phoenix, and gave birth to the now famous line: 'AND THE VILLAIN STILL PERSUED HER!'"

"What section of the country, Mr. Nobles, do you find your most profitable field?"

"It's hard to determine. All of my city engagements are profitable—Boston, Chicago, Philadelphia and New Orleans especially so. In the latter city I have played five consecutive seasons in the same characters to a yearly increased business. My first engagement in that city yielded only about eighteen hundred dollars on the week. Last season I passed five thousand. My business all through the Southern States is always large, and increases each season. I also do a good business in the larger cities of Illinois, Iowa, Kansas, Missouri and Nebraska. I lost money in Wisconsin last Spring. Have also lost money twice on the New England circuit, after playing splendid engagements in Boston. This I attribute to the low wages and poverty of the mill hands, for it is the middle and working classes who support the theatre."

"You think, then, that the aristocratic element does not encourage the theatre?"

"As a class they seldom attend dramatic performances, unless of the ultra-fashionable sort. They are strong on opera, concerts, amateur exhibitions and religious (?) exercises of the Talmage stamp. They of course turn out in force to see Modjeska, and the one or two other exponents of the adultery or fall-and-forgive drama. These remarks apply more especially to the Eastern and Middle States; the South and West are more democratic. They seek the theatre as a recreation, and have certain old-fashioned ideas that stage representatives should teach some moral lesson, or illustrate some phase of rugged manhood or heroism. They like to laugh a good, old-fashioned laugh, but they want to feel that their wives and daughters are not blushing at their sides."

"During your stock days, Mr. Nobles, I suppose you found cities and audiences that you especially warmed to?"

"Yes; an actor will naturally become attached to a city where he has been treated well by the public. I have delightful remembrances of Chicago, Brooklyn and Philadelphia. In Chicago I was compelled to open in a very contemptible character in one of those nasty French dishes of adultery, called One Wife. The part would have killed me had not the dire failure of the piece and the speedy production of The Sea of Lee given me a chance to save myself in Don Carlos. This performance seemed to act as a stay of judgment until I played Melchotte. From that time until the end of the season both press and public treated me with the utmost consideration. In Brooklyn I opened at a terrible disadvantage. John Norton and W. E. Sheridan had resigned their positions as leading men, and on the warm recommendation of Edwin Adams I was engaged, and was expected to do the work of both. I was engaged to open in De Mauprat, with McCullough, and at the last moment was notified that McCullough was bringing Harris as special support, and I was called upon for the 'heavies.' I did the Praetor in The Gladiator which precluded the possibility of a favorable hearing. It was my first Eastern engagement, and of course the actor-makers of the Brooklyn press objected to an unknown 'prairie actor' being palmed off on them. At the opening of the arena scene, as I placed my foot upon the steps to ascend to the amphitheatre, the edge of the step split off under my foot, and I slipped to my knee. The 'press gang,' who always occupied conspicuous front seats in the orchestra, all laughed heartily. The following evening one of the papers spoke facetiously of my having 'tumbled down.' This, I believe, was the only reference in the Brooklyn press to my appearance as the leading man of the theatre. I made my first marked success in Brooklyn in the character part of Paulio Barretti in John Garth. From this performance I began to feel that I was winning my way to the hearts of my audience, although steadily ignored by the press. About this time Lucille Western opened, and I made a success in Fagin, receiving two calls. I soon scored other successes in Charles De Moore and A Party by the Name of Johnson. Then came Lotta in Zip and Little Nell, and in Quilp and Jules Galetti I clinched my hold upon popular favor. By this time the press occasionally condescended to refer to me 'getting along' or 'improving.' However, my audiences liked me and took every occasion to make me feel it. Hence, I grew to like a city in which I had experienced some of the hardest heartaches of my whole professional career. I have now been a citizen of Brooklyn for five years. I should qualify a portion of the foregoing by saying that there were one or two weekly papers in Brooklyn that always treated me with courtesy, and, although often criticising my acting, they did it with a dignity becoming themselves, and in keeping with the position which I was conscientiously laboring to fill. From Brooklyn I went to Philadelphia as

leading man of the Museum, then under the management of Col. J. H. Wood. Here, again, I was miscast in the opening piece. It was Marsden's comedy of Clouds. The leading character proper is a light comedy part, which would have fitted me like a glove, but a precedent had been established by Sheridan playing the opposite character in the original production in Brooklyn, when he and Norton were in the company. Still, the audience took kindly to me. The following week I did the old melodrama of Ambition for the evening, and Duke Aranza in the honeymoon for the afternoon performances, and henceforward I felt that I had the sympathies of my audience in every role I played. We had the best company in Philadelphia, though I say it who perhaps should not, and all of the plays were splendidly acted, but miserably mounted. Wood was always one of your pennywise managers. Let me see, there were such excellent actors and splendid fellows as Charley McManus, Harry Rowe, Bob Wilson, Burton Adams and Billy Davidge, and such talented and charming ladies as Annie Ward Tiffany, Emma Madden, Agnes Proctor, Alice Baldwin (Mrs. Adams) and Louisa Morse. I played Raphael in The Marble Heart three weeks (matinee performances), David Garrick two weeks, Melchotte two weeks and The Stranger a week, all to good business. About holiday time you went a notice announcing a reduction of salaries. Everybody kicked and protested, but everybody submitted excepting Nobles; he quietly withdrew and—the rest is silence."

"By Jingo! half-past four; and I had an appointment with Clit Taylure at four," and before we could thank him for his breezy chat, the "Phoenix" was out of the door, down stairs and rushing across the park."

Mr. Nobles is about thirty and a bachelor. He is a man who leaves a most agreeable impression on the minds of those with whom he comes in business or social contact. He is slightly built, wiry and muscular, sharp intellectual features, with a small, keen, restless eye of an indescribable color; within a period of five minutes we thought it was brown, gray, hazel and bronze. Mr. Nobles is a fine conversationalist, educated and well informed upon a variety of subjects. A noticeable feature of his conversation, and one in admirable contrast to many of his profession, is the affectionate and complimentary manner in which he always refers to those with whom he has been professionally associated. Mr. Nobles' abilities as an actor have been generously recognized by the public; he is successful. As a manager and business man Mr. Nobles bears a spotless record among his fraternity, and his word is as good as his bond. Prompt and scrupulously exact in his dealings with others, he demands and exacts the same consideration at their hands. With his company he is a strict disciplinarian in all matters pertaining to the stage, but genial and companionable to a degree, indulging in no recreation or sport in which the humblest member of his company is not a welcome participant, accepting no courtesies that his fellow actors may not share. It is probably safe to say that there is not in the United States one reputable member of the dramatic profession who envies Milton Nobles in his well earned success.

Obituary.

Mrs. W. H. Chapman, the well-known actress, died at the residence of her son-in-law, East Canaan, Conn., on Saturday, aged sixty-two. The last years of Mrs. Chapman's life on the stage have been identified with the history of the Philadelphia Walnut Street Theatre, with which, for ten or twelve years past, she has been connected in the capacity of old woman, which part she played to her husband's leading old man. Last season she was dropped out of the list of the Walnut Street company. Her last appearance in that theatre, or in any theatre, was on the evening of Saturday, June 9, 1877, when she appeared as the nurse in Romeo and Juliet, supporting Maude Granger as Juliet. Previous to this it had been noticed that she at times wavered and seemed to forget her lines. There had been indications that her mind was becoming affected. This was first rendered strikingly apparent on a night about two years and a half ago, in the midst of a piece and before a crowded house. She had got about half through her part when she stopped suddenly, and pressed her hand to her forehead. She had forgot her lines. "Wait a minute," she said, addressing the audience in the most matter-of-fact manner; "they'll come back to me." Mrs. Chapman was born in England, and made her first appearance in this country in 1846. She was married to Mr. Chapman, the well-known comedian, about the close of the late war being at that time the widow of Josh Silsbie, a famous comedian of the old time. She owned a farm in New Jersey, about six miles from Haddonfield, at a place known as Snow Hill, and was in comfortable circumstances. Her last appearance in New York was at the Fifth Avenue Theatre, where she played Mrs. Toodles, Mrs. DeBoots and Lady Duberly, in support of John S. Clarke.

—Among the attractions at the Boston Museum this season will be two plays by Byron—A Fool and his Money and The Girls; The Sparks and The Crisis, both from the French, and still another yet without a title; two new comedies by T. R. Sullivan; Cross Purposes, by Dr. Harris and Fred. Williams; and a new melodrama by George Fawcett Rowe.

THE NEW ERA OF AMUSEMENTS.
Dora Gordon Steele's Halloween Party and Its Musical Cast.

There is something in this new craze, taste or positive demand of the public for the odd and purely eccentric combination of high art in lyrical composition, and farce-comedy in text and action.

For this new innovation, the prima-donna forsakes the sombre roles of Leonora, or dons them as a part of her miscellaneous attractions for the evening. The victim of Me-phistopheles deserts Marguerite to reel off a song of the forecastle, and a Borgia forgets her hate in a wine-bibbing chorus.

And why not? Is it not within the province of those who are born to their art, that they should make such transformation that the vast middle classes of humanity can at last say—"We have the classics in a form to be understood." To what this revolution is attributed must be left to those philosophers who make the analyses of the mysteries of this world a study.

The Dora Gordon Steele Halloween party, comprised in part of a quartet picked from the leading operatic managements of the Continent, is a verification of our statement of the "new demand or taste" in point of theatrical entertainments given.

Dora Gordon Steele, the prima-donna of the party, is a lady who, while haunting no conspicuous engagements under noted impresarios, has won in the last three years the critical and positive endorsement of New York's local and suburban dilettante. As remarked by the late Mlle. Titiens, she has a voice "of singularly grand expression and rare compass," which registers three-and-a-half octaves, attaining the high F in alt. and the C below.

In the success of operatic roles, those of the heroic school, calling for the finest dramatic instinct, aside from great power and range of voice, we have few singers who can recall the triumphs of Sontag, Malibran, Titiens, and the reigning Patti, as that subtle power demanded for the curse of "O mio Fernando," has been awarded to but few artistes;—but that it is done, and by one aside from the stamp and seal of acknowledged wielders of impressario batons, would appear like a revelation. Still, amidst these facts, all discoveries have an initial surprise.

Possessed of a training emanating from Mmc. Corradi, Signor Errani, Mmc. Guthrie, Mmc. Bostwick, and Mmc. Garcia, tutors in the lyric art whose standard is known by their fame, the school has been a good one. Nature has given her a face with a soul, and a voice to interpret the old masters.

Miss Annie E. Berre, contralto, recently of the Emma Thursby Concert party and European engagements, offers a rich contralto voice, pure, full, and of remarkable compass.

Russell Glover, Tenore d'gracia, having served under the management of leading opera managers, both in this country and Europe, will support Miss Steele in her professional engagements.

Mark Smith, son and heir to the wealth of genius known to be possessed by America's greatest comedian, Mark Smith senior (died in London, England, 1875), whose quality of voice and exceptional degree of power through its entire register, will ably fill the support of baritone. His dramatic training marks him particularly strong in Di Luna, Alphonso in Favorita, Laertes in Mignon, Esmanillo in Carmen, and characters of that school. His recent success on the Continent, at Milan, and through South America, are ample proofs of his ability as a singer and possessor of that almost unknown accessory—the art of interpreting his characters by acting them.

John W. Lawrence and Frank Bartlett McVilvie are from the best Western theatres, and are comedians of the modern school.

As the combination stands it is one of the strongest, in all technical and general points, on the road.

Lucille Western's Dream.

Lucille Western had something of faith in the weird signs and fore-runners that come when least expected, "from out the vague and boundless dreamland." She once informed an intimate friend that she knew a month before the sad event occurred, that her sister Helen, then playing in Philadelphia, was soon to die, or meet with some fearful accident.

"I saw the whole scene of her death—the room, the persons at the bedside, the very color of the walls, the position of the windows, and her face as she lifted up her hand for the last time—I saw it all, and I shall never forget that dream and its fearful realization, as long as I live."

"If you ever stumble the first time you enter the theatre in which are engaged, you can make up your mind either your stay will be short or you'll have trouble," said a veteran comedian, the other evening. "You may laugh as much as you like at it, but it's so; and a trip on the carpet while you're on the stage means—well, it means more than a fall or a bruised knee in trying to save yourself. You remember Amy Fawcett? She stumbled on her first entrance the first night she played at the Fifth Avenue, and in three months she died almost friendless and forsaken. Call these things—these trivial happenings, accident, or what you like, they have a meaning to those who have the gift of reading the language of omens and fore-runners."

—The Standard opens on the 11th, definitely.

Hart and Aberle.

(From the Star.)

It may be assumed without prejudice to probability that Manager Aberle belongs to the same class of free-thinking and outspoken persons as does the Hon. Joshua Hart, formerly of the Eagle Theatre, and now lessee of the Howard Athenaeum, Boston, who, when in Montreal last Spring, was invited by a resident to visit the Cathedral of Notre Dame and witness the celebration of solemn mass. The sight of the vast congregation bent in adoration, and the magnificence of the symbolical pageant before the high altar, afforded the unsanctified manipulator of snide mummeries a wholly novel sensation. He had probably never before set foot within a sanctuary, and upon the subject of religious worship his ideas were known to be somewhat vague and unsettled. When the sermon began, Josh, greatly impressed with what he had seen and heard, but did not understand, quietly withdrew, and on gaining the street, exclaimed with no irreverent intent: "By G—d! it has done me good to hear those bloody d—d fools pray!"

Kentuckians on the Stage.

(Cincinnati Enquirer.)

In an article entitled "Kentuckians on the Stage," the usually well-informed New York Mirror claims Ada Gray, Kitty Blanchard, Frank Frayne, Barney Macaulay and Alice Atherton as children of the dark and bloody ground. Ada Gray is from Rochester, where she used to stand in a sewing-machine office; Kitty Blanchard was born in Philadelphia, and was a danseuse in Fox's Casino, in that city, long before she became an actress in Wood's Theatre, in Louisville; Frank Frayne (real name Frank Ivers) began his dramatic career in this city as a "supe" at the old National; Barney Macaulay is of Scotch extraction, and was a good actor before he ever saw Kentucky; Alice Atherton (real maiden name Alice Hogan) was born in this city, and was a dancer and child actress in this city before she ever stepped on the boards of a Kentucky theatre.

Mollie Ravel.

Pretty Mollie Ravel, now soubrette of the Baldwin Theatre, San Francisco, was born in Birmingham, England, and came to this country when quite young. She is the wife of W. H. Fitzgerald, the actor. Mrs. Fitzgerald is petite in figure, and is a demimonde with light-blue eyes and fair complexion. Her stage presence is good, though she lacks the form which so readily attracts the eye and wins favor with those who consider personal appearance alone. Her reading is excellent, while her memory is almost perfect. Her theatrical career has as yet attained but little prominence, owing to the fact that she has had but six years' experience in the profession. She made her debut at the Chestnut Street Theatre, Philadelphia, and since that time has traveled with several combinations. She made her first appearance in San Francisco with the Kraldy troupe in The Tour Around the World at the Bush Theatre. She next joined Thomas Maguire's Baldwin company, and since that time has gradually been winning her way into the good graces of the Frisco public by her close study and conscientious endeavor to please. The best of her personations is Maggie Macfarland, in Engaged, which was a success, and the favorable impression formed in that role has been fully confirmed by her assumption of the part of Paul in The Fast Family, and in the more recent rendition of Flora Fitzgibbon in Won at Last. But Miss Ravel can boast of accomplishments possessed by few ladies of our day, either in or out of the theatrical profession. She is a good cook, a thorough housewife, and her own dressmaker. She cuts, designs and makes every article of clothing which she wears, and is one of the most sensible and neatly dressed ladies on the streets.

The Park Theatre, Brooklyn, is to be opened for the regular season by Col. Sim, August 25. The house has been repainted and newly furnished. George R. Edson is to be the assistant-manager; S. L. Sammis has been retained in the box-office; and the other officials are the same as before. The opening drama will be "The Banker's Daughter," the cast including Louis James, J. W. Collier, Gustavus Levick, George W. Farren, Harold Forsberg, Charles W. Walcott, E. L. Tilton, Joseph A. Wilks, David Hudson, Wm. Richardson, Joseph Waters, Mrs. Charles W. Walcott, Miss Marie Wamwright, Mrs. Farren, Miss Thorpe, and Florence and Clara Lecroix.

Music Abroad.

A new opera on the subject of Red Ridinghood, words by MM. Meilhac and Halevy, and music by Lecocq, will be produced early next year at the Renaissance Theatre, Paris.

Miss Kate Monroe is to shortly resume her original character of Serpolette in Les Cloches de Corneville at the Globe Theatre, London.

The performance of Roi de Lahore at the Grand Opera, Paris, this month, proved a great success, the receipts amounting to 18,000 francs (\$3,600).

Gordon—What has become of the play For Sybil Hawkshaw's Sake, which Archibald Carlyle Gordon wrote for Mary Anderson, but which that lady refused? Has it gone the way of Gordon's version of H. M. S. Pinafore?

Lyon—Dore Lyon was among the audience at Marion Darcy's debut at the Park on Monday night. He will probably be active in the field of management this year.

Litho.—The emigrant Bandmann has got out a lithograph, which resembles Rubinstein before his sentence. The worst of the matter is that it is a good likeness.

Ellis—There is no truth in the statement that H. W. Ellis is to return to the stage this season. His daughter, Florence, will star principally in Philadelphia.

The Strategists' combination, a comedy company, under the management of J. Clinton Hall, will take the road again shortly.

Tony Pastor will revive his Canal Boat Pinafore at his Broadway Theatre in October. George Thatcher will play the Admiral.

There has been a complete transformation of the interior of Booth's. Mr. Boucicault has refitted it sumptuously, and inaugurated a new departure in the decorations.

Madame Selma Dolaro has been granted a divorce from her husband, whom she charged with adultery and desertion.

Indig—B. B. Indig will, about the last week of October, move to Chicago, there to open office for the sale of tights and other theatrical goods. He has been very successful here, building up an extensive business in an incredibly short space of time.

American Theatres.

John A. Fox, the architect of several New England theatres, has a paper in the American Architect on the construction of places of public entertainment in America, wherein he says: "With fifteen hundred people seated, many halls are made to hold one thousand more standing, and it is on special and holiday nights, when this jam is most likely to occur, that there is the greatest danger of panic from various causes. There should be as strict a law against overcrowding a place of public assembly as against overcrowding a steamboat. In a conspicuous place in each division of a theatre there should be placed the exact number it is allowed to contain, and to sell tickets in excess of this limit should be a serious offence against the law."

It should not be permitted anywhere to build a theatre on the second floor above the street, and no ordinary hall for public assembly should be permitted more than one flight above the street. It has been previously noted that the open gallery is more popular here than any arrangement of boxes, which are comparatively worthless as positions from which to view the stage, are often introduced for the convenience of the management, for the use of those who care more to be seen than to see, and as decorative features of the proscenium.

Foreign Amusement Notes.

The Grand Theatre at Marseilles has been sold, and will be used for a post-office.

Miss Rose Williams, daughter of the late Louise Keeley, and her husband, Montague Williams, a lawyer, appeared as Dame Carew and Keziah in A Wolf in Sheep's Clothing at a dramatic entertainment, given by the Officers' Dramatic Club, at Aldershot. She was thought to inherit the family talent, and her widely known grandmother failed to recognize her when appearing in the former character.

It seems to be an impression in London that the opera of the future there will have cheap prices, early hours, and be without restrictions as to costume, as is now the case at Her Majesty's Theatre under Mapleson. It is considered to be no longer the select resort of the aristocracy, who for operative purposes are no longer to be counted on. An individual at Reigate has written to Mr. Mapleson, stating that the factory girls in Carnem looked pale from constant labor in the cigarette factory, and that he should be happy to give them a day in the country. He said that, as most of them were apparently very young, his daughter would receive them, give them first-class tickets, a substantial dinner, and a day in the fresh air. Mr. Mapleson replied that the girls, though apparently on the stage working in a factory, were really not so, and he explained that few if any of them could make cigarettes. In short, it was but a stage illusion, and that the girls were the tolerably mature ladies of his chorus. Etelka Gerster, Marie Roze and Minnie Hauk have been alternating at the theatre with very good success.

A three-act comedy by Louis Leroy, called Lauriane, was produced at the Paris Gymnase successfully. The point of the story is that Raoul de Montals, a young man of the present day, married Lauriane, but at the moment he is left alone with her on the night of the wedding, his valet brings him a note from a former mistress, a Countess Gordigiani, from the sunny land of organ-grinding and macearoni. She asks a brief interview in order to return his letters, and he drives to her residence. She keeps back, however, some of the warmest, and sends them to Lauriane, letting her know at the same time that Raoul is at her house. Lauriane at once goes to her late home and refuses all communication with her husband, who travels for six months, and on his return meets her at a fancy fair. He there challenges a young man who was paying attention to her,

and carries her forcibly to his home. She inflexibly refuses to pardon him, and he makes up his mind to allow himself to be killed in the duel. His antagonist, however, does not come on the ground, and he determines to climb the golden stairs in some other way. This impresses the lady hugely and she throws herself into his arms. The dialogue and society sketches in the piece are said to be very good, and comprise much drollery.

DRAMATIC DIRECTORY.

We continue this week the publication of a Dramatic Directory, intended to serve as a guide, by which the whereabouts and addresses of managers, actors, and performers may be found. It will be added to and amplified until it is complete, and where changes suggest themselves as desirable they will be made. There is no charge for the insertion of names, the only condition being that names displayed in full for type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately to this office, if any change of address is not admitted into this list, which is intended only as a reliable record for the profit and convenience of professional people.

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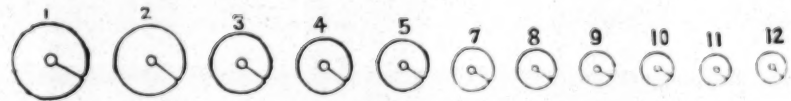
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ACT 3d.—ANTE-ROOM CONNECTING WITH LUNATIC ASYLUM.

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Grace revelling in new found dreams of love; sudden interruption:
was it an apparition; a warning of perdition; only a tramp asking
for a position; change of her spirit of her dreams; Bob's night shirt
too long; lover's reconciliation; Grace a spinning top; why not? oh!
there's Meg; she saw it; song, Meg. "Seeing is believing," but you
won't tell; trust a woman to keep a secret; "Trust her not, she's fool-
ing thee;" bond of friendship cemented; "Love's Troubles" com-
menced; "We fight it out on this line if it takes all Summer;" grand
trio, "In Union there's Strength;" let Grace prepare for the strife;
"Farewell my Life;" Aunt Dorothy on the scene; them chickens are
raisin' Cain in the garden; a picket's clean gone off that fence what
has been built high on to four year; ah, ha! what do I see; conspiracy;
I kin git away with that matter better on a toll stomach, gimme them
"ar slapjacks;" "I come to give you warning;" you kin just git out;
I treat of things that are dark and ways that are mysterious; then
treat Bob, the negro coachman; consens the pesky lunk; Meg, show
him out; hold on, little gal, I pown I stop on you; where ye was; this
Broom shall level all ranks and lay the shepherd's crook beside the
scepter; I see de force ob your argument; hold on, hold on; I am
O. P. H.; honesty is the best policy; honesty is played out and now
we play policy; what is worth doing at all is worth doing well; I'm
sint, the Irish driver; I'm sint; sich tarmal works will give me an-
other attack of that infernal neuralgia; the runaway horse; Meg sees
the point; the pink blush of the morning; Dr. Reynolds and the
French woman; French song; the horse, whip and the shot gun; to
be or not to be, that's the question; Bob and his feather scheme;
hearts are trumps; Dr. Reynolds in trouble; confusion worse con-
founded; end of act.

ACT II.
"When other Days and other Scenes;" Aunt Dorothy to the front;
grand transformation; Meg gets uneasy, but indulges in a song and
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ists, caught the boys, so to speak, and elicited a round after round of applause, as did the mammoth song-and-dance by a like number of thoroughly good men. The singing of the California quartet was of a high class, and was a rare treat to all lovers of fine vocal performances. Billy Rice is a power in his "Extremely Logical Remarks," and kept the house in a continuous uproar while on the stage. The great banjo melange led by Sam Devere was a feature new to the business, and was loudly encored. Charley Reynolds in his act exposing magic was a tower of loriesque, and divided the honors with his fellows. A really genuine artistic feature was the marvelous exhibitions of ventriloquial powers displayed by Harry Kennedy, whose equal in this line is seldom seen, and the appreciation of the audience was continually manifested by rounds of uproarious applause. The evening's performance concluded with a capital burlesque of the much-worn opera of Pinafore, and to those who had seen this opera, the extremely ridiculous representations was a feature of the evening's entertainment.—DENVER REPUBLICAN, Denver, Col., Aug. 5.

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